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॥ श्रीः ॥

CHAMPŪRĀMĀYAṆA

OF KING BHOJA

KIṢKINDHĀ KĀṆḌA & SUNDARA KĀṆḌA

॥ चम्पूरामायणम् ॥

महाकविश्रीभोजराजप्रणीतम्

किष्किन्धाकाण्ड—सुन्दरकाण्डौ ।

WITH ENGLISH NOTES AND TRANSLATION BY

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PREFACE.

The type of literature known as Campū in Sanskrit may be defined as a narrative in prose and verse combined.

गद्यपद्योभयमयी चम्पूरित्यभिधीयते ।

The author of Campū Rāmāyaṇa refers to this peculiar trait of Campū in the Bālakāṇḍa thus.

गद्यानुबन्धरसमिश्रितपद्यसूक्ति-
र्हृद्या हि वाद्यकलया कलितेव गीतिः ।

He describes the combination of prose and verse characteristic of Campū to be as delightful as song coupled with instrumental music. Veṅkaṭādhvarin, the author of Viśvaguṇādarśa, also refers to Campū as a pleasant honey-grape mixture.

सङ्गः कस्य हि न स्वदेत मनसे माध्वीकमृद्वीकयोः ।

Of all the works of Campū literature the following are the most popular :—Bhoja's Campū Rāmāyaṇa, Ananta Kavi's Campū Bhārata, Nīlakaṇṭhadīkṣita's Nīlkaṇṭhavijaya and Veṅkaṭādhvarin's Viśvaguṇādarśa. And of these Campū Rāmāyaṇa is the earliest and decidedly the best whether in point of diction or theme or sentiment or literary wit or melody of expression.

Bhoja Rāja, the author of Campū Rāmāyaṇa, was a great patron of letters and himself a poet of no mean order. As apparent from the colophon at the end of each Kāṇḍa, he was the king of Vidarbhas. He has also written two monumental works on poetics—Sarasvatī Kaṇṭhābharaṇa and Śṛṅgāra Prakāśa. His pet theory set out in the latter work is that Śṛṅgāra or erotics is the only basic emotion in poetry which gets transformed into the nine Rasas recognized in Sanskrit poetics. It runs on parallel lines with the theory of Bhavabhūti who opines that Karuṇa, the pathetic, is the only basic Rasa which appears in a multiplicity of forms as may be gathered from the following oft-quoted extract from his Uttararāmacarita:—

एको रसः करुण एव निमित्तभेदा-
भिन्नः पृथक् पृथगिवाश्रयते विवर्तान् ।
आवर्तबुद्बुदतरङ्गमयान्विकारा-
नम्भो यथा सलिलमेव हि तत्समस्तम् ॥

Besides the Alaṁkāra work Sarasvatī Kaṇṭhābharaṇa, Bhoja is known to have written another work by the same name in grammar consisting of eight Adhyāyas in the form of sūtras on the lines of Pāṇini in which are incorporated almost all the grammatical rules of Pāṇini, Kātyāyana and Patañjali. Bhoja is known to have written several other works as well in

literature, lexicography, Dharma śāstra, astrology and astronomy, Yoga, medicine, politics, philosophy, military science and music, for a list of which the reader may refer with advantage to the preface of Sarasvatī Kaṇṭhābharaṇa published as the Madras University Sanskrit Series No. 11. In short, King Bhoja is a versatile genius and prolific writer on almost all branches of knowledge.

With regard to the date of the author, we shall first of all do well to eschew out of our consideration the legends about Bhoja set out in Ballāla's Bhoja Prabandha which betrays gross perversion of all sense of chronology. In it all poets including Kālidāsa, Bhavabhūti, Bāṇa, Bhāravi, Daṇḍin and ever so many others are huddled together without any regard for historical sequence. The traditional association of Kālidāsa with Bhoja for which the said Bhoja Prabandha was chiefly responsible must refer to some other contemporary poet on whom King Bhoja conferred the title of Kālidāsa. From historical materials it can be safely assumed that Bhoja was the ruler of Paramāra dynasty, having his capital at Dhār and lived in the 11th century A.D. The earliest writer on poetics who cites the authority of Bhoja appears to be Hemacandra who flourished in the first half of the 12th century A.D. The internal and external evidences in support of this

date are beyond the scope of this short Preface; and, scholars interested in the same may consult the following books with advantage in this connection:—

The Indian Antiquary Volume I, Page 316 entitled 'An account of Bhoja, King of Dhara.'
Tod's Annals of Rajasthan Volume I, Page 800.
Journal of the Royal Asiatic Society, Page 277, on the Śaka samvat and Gupta eras.
Preface to the Sarasvatī Kaṇṭhābharaṇa published by the Madras University.
Preface to the Sarasvatī Kaṇṭhābharaṇa published in the Trivandrum Sanskrit Series.

It is to be noted that King Bhoja's authorship of Campū Rāmāyaṇa covers the first five Kāṇḍas alone ending with the Sundara Kāṇḍa where he has left the work unfinished. The remaining portion viz., the Yuddhakāṇḍa, was composed by an author of later date, Lakṣmaṇa Kavi by name. The most authoritative commentary on this work is Sāhitya Mañjūṣikā written by Rāmacandrabudhendra, which has been mainly availed of in this English annotation.

Mylapore, Madras. C. SANKARA RAMA SASTRI
25th April, 1941.

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श्रीभोजराजप्रणीतं

॥ चम्पूरामायणम् ॥

किष्किन्धाकाण्डः ।

स तां सतां बुद्धिमिव प्रसन्नां
पम्पां वियोगज्वरजातकम्पः ।
विलोकयँल्लोकनिविष्टकीर्ति-
रार्तिं रघूणां प्रवरः प्रपेदे ॥ १ ॥

KIṢKINDHĀ KĀṆḌA.

1. At the sight of that Pampā as clear as the intellect of the wise, that best of Raghus, whose fame had spread over the whole world, suffered anguish, shaken that he was by the ailment of separation (from his beloved).

1. The Āraṇya Kāṇḍa of Bhoja Campū ends thus:—तटवनपवनैरनुकम्प्यमानः पम्पामभजत. From there the story of Kiṣkindhā Kāṇḍa begins. सः He whose heroic feats — the slaying of Virādha, Khara,

Dūṣaṇa, Triśiras and Kabandha and the like have been described in the previous chapter. अत एव Consequently, implied. लोके निविष्टा कीर्तिः यस्य सः लोकनिविष्टकीर्तिः Whose fame had pervaded the whole world. रघूणां प्रवरः The best of Raghu's descendants. तां पम्पां विलोकयन् Looking at the Pampā lake referred to at the end of the previous canto. How was the Pampā? सतां बुद्धिमिव प्रसन्नां It was clear like the mind of the virtuous. How did the sight of the Pampā affect him? वियोगेन (जातः) ज्वरः, तेन जातः कम्पो यस्य सः वियोगज्वरजातकम्पः (सन्) Possessed of a tremor due to the fever born of the separation of love. आर्तिं प्रपेदे He suffered torment. The sight of the Pampā inflamed Rāma's torment of love due to his separation from Sītā.

सः + तां = स तां. The words सः and एषः drop their final visarga when followed by a consonant in Sandhi. Vide Pāṇini :—एतत्तदोः सुलोपोऽकोरनञ्समासे हलि.

सतां Genitive plural of सत् meaning a good person. सतां बुद्धिमिव प्रसन्नां पम्पां, an example of Upamā. Pampā is उपमेय, सतां बुद्धिः is उपमान, and प्रसन्नां sets out the साधारणधर्म. The words बुद्धि and पम्पा, being feminine in gender, admit of mutual comparison. The convention of poets is that an उपमान and उपमेय should ordinarily be of the same gender.

प्रसन्न = प्र-सद् + त (क्त). The suffix क्त is added to Transitive roots as a Past passive participle and to

Intransitive roots as an Active participle. The root सद् with प्र, to get clear, is Intransitive, and hence the suffix here has the Active significance. The particle त, when added to अनिट् roots ending in द्, changes to न and converts the preceding final letter of the root also to न्. Example :—अद् अन्न, खिद् खिन्न, छिद् छिन्न, तुद् तुन्न, नुद् नुन्न, पद् पन्न, भिद् भिन्न, विद् विन्न, सद् सन्न, स्विद् स्विन्न. Vide Pāṇini :—रदाभ्यां निष्ठातो नः पूर्वस्य च दः.

विलोकयन् Masculine present participle of लोक् with वि, 10th conjugation. Present participles are formed by adding अत् to Parasmaipada roots and आन to Ātmanepada roots. Therefore the formula for forming Present participles is—Root + Conjugational sign + अत् or आन.

निविष्ट is formed by adding the abovementioned त to विश् with नि. Other examples :—कुश् कुष्ट, मृश् मृष्ट, दंश् दष्ट, दृश् दृष्ट, दिश् दिष्ट, स्पृश् स्पृष्ट. Vide Pāṇini :—व्रश्च-भ्रस्जसृजमृजयजराजभ्राजच्छशां षः.

रघूणां Genitive plural of रघु which means 'descendants of Raghu.' रघोः गोत्रापत्यं पुमान् राघवः. When it is intended to be used in the plural, the question is whether we get राघवाः or रघवः. There is a rule that when a word ending in तद्राजप्रत्यय is used in the plural, the said प्रत्यय will drop—तद्राजस्य बहुषु तेनैवास्त्रियाम्. Example :—इक्ष्वाकवः पञ्चालाः. What is

तद्राजप्रत्यय ? The suffix अञ् and other suffixes laid down by Pāṇini in 4-1-166 to 4-1-171 are तद्राज suffixes—ते तद्राजाः. When is अञ् laid down ? जनपद-शब्दात्क्षत्रियादञ्. When a word denotes both a country and a ruler, it takes अञ् in the meaning of अपत्य. Is रघु such a word? No, it denotes King Raghu, not his kingdom. Hence there is no sanction for अञ्. So there is no तद्राजप्रत्यय and consequently no room for लुक् in the plural. Then how to justify रघूणां? If रघु+अण is intended, the form will be राघवाणां. The answer is—The word रघु itself is used in the sense of a descendant of Raghu by Lakṣaṇā. This solution is given by Bhaṭṭoji Dīkṣita in Siddhānta Kaumudī—रघूणामन्वयं वक्ष्ये, निरुध्यमाना यदुभिः कथंचित्, इति तु रघुयदुशब्दयोस्तदपत्ये लक्षणया.

प्रपेदे Perfect 3rd person singular of पद् with प्र. Conjugate:—पेदे पेदाते पेदिरे, पेदिषे पेदाथे पेदिध्वे, पेदे पेदिवहे पेदिमहे. Other examples of a similar formation in the Perfect tense—तन् मन् तप् रम् लभ् नम् and so on. Vide Pāṇini:—अत एकहल्मध्येऽनादेशादेर्लिटि.

On the model of Vālmīki the author of Campū Rāmāyaṇa also commences the Kiṣkindhā Kāṇḍa with the words स तां. The following is the śloka of Vālmīki in Kiṣkindhā Kāṇḍa:—

स तां पुष्करिणीं गत्वा पद्मोत्पलझषाकुलाम् ।
रामः सौमित्रिसहितो विललापाकुलेन्द्रियः ॥

ततस्तस्यास्तटवने नानानोकहनिवहपरिष्कृते निभृतेतर-भ्रमणपरभृतव्रातचञ्चूमयविपञ्चीसमुदञ्चितपञ्चमाञ्चिता संतता-कुञ्चितपञ्चशरशरासनवञ्चितपथिकजनसंचारप्रपञ्चा प्रमद-चञ्चलचञ्चरीककुलकञ्चुकितमाधवी माधवी भूतिरुदजृम्भत ॥

Later on, in the woods on its banks beautified by divers groups of trees rose high the glory of the Spring, conspicuous for the Pañcama note emitted by lutes in the form of the beaks of cuckoos moving hither and thither, when the ever-drawn bow of Cupid robbed the travellers of their activities of travel and the jasmine creepers were furnished with coats in the form of swarms of bees roving in high intoxication;

This prose passage and the succeeding two verses deal with the advent of the spring. ततः = तद् + तस् Ablative suffix. Vide Pāṇini :—पञ्चम्यास्तसिः. ततः is an Indeclinable meaning 'afterwards'; after Rāma reached the Pampā lake. तस्याः = पम्पायाः. तटस्य वनं or तटे (स्थितं) वनं तटवनं तस्मिन् तटवने In the forest on the banks of the Pampā. How was the Pampā? नानाविधानां अनोकहानां निवहेन परिष्कृते नानानोकहनिवहपरिष्कृते It was adorned by clusters of different kinds of trees. अनोकहः means a tree. Vide Amara :—

वृक्षो महीरुहः शाखी विटपी पादपस्तरुः ।
अनोकहः कुटः सालः पलाशी द्रुद्रुमागमाः ॥

The word is derived thus: अनसः (शकटस्य) अकं (गतिं) हन्तीति अनोकहः. मधोः इयं माधवी Belonging to the Spring, adjectival to भूतिः. उदजृम्भत Imperfect 3rd person singular of जृम्भ् with उद् 1st Conjugation, Atmanepada, to rise high, increase. Conjugate:— अजृम्भत अजृम्भेतां अजृम्भन्त, अजृम्भथाः अजृम्भेथां अजृम्भध्वं, अजृम्भे अजृम्भावहि अजृम्भामहि. The beauty of the Spring rose up. Three adjectives qualify भूतिः. निभृतेतरत् भ्रमणं यस्य तथाभूतस्य परभृतानां व्रातस्य चञ्चूमयी विपञ्ची, तया समुदञ्चितः पञ्चमः, तेन अञ्चिता निभृतेतरभ्रमणपरभृतव्रातचञ्चूमयविपञ्चीसमुदञ्चितपञ्चमाञ्चिता In the Spring cuckoos fly hither and thither and emit sweet notes known as पञ्चमस्वर. पञ्चम is the highest pitch of all the musical tones produced by a lute. Vide Amara:—निषादर्षभगान्धारषड्जमध्यमधैवताः । पञ्चमश्चेत्यमी सप्त तन्त्रीकण्ठोत्थिताः स्वराः ॥ That the पञ्चम accent is sounded by cuckoos in the Spring is mentioned in Amara thus:—पुष्पसाधारणे काले पिकः कूजति पञ्चमम्. That is why poets often state that when both are black it is in the Spring that a crow is a crow and a cuckoo is a cuckoo. वसन्तकाले संप्राप्ते काकः काकः पिकः पिकः. Since the पञ्चम note issues from the throat of the cuckoo, the throat is identified with a lute. A cuckoo is called a परभृत, because it is nurtured in its infancy by the crow which is of a different species. Vide Śākuntala:—स्त्रीणामशिक्षितपटुत्वममानुषीषु संदृश्यते किमुत याः प्रतिबोधवत्यः । प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥ Note the alliteration of ञ्च in this and the next two adjectives. संततं आकुञ्चितं पञ्चशरस्य शरासनं,

तेन वञ्चितः पथिकजनानां संचारप्रपञ्चः यस्यां सा संततकुञ्चितपञ्चशरशरा-सनवञ्चितपथिकजनसंचारप्रपञ्चा In the Spring travellers discontinue their journeys and, being smitten by love, hastily retreat to their homes. When a man is imbued with passion, poets describe him as hit by the arrows of Cupid. Hence the bow of Cupid is ever busy in the Spring. It is bent ceaselessly for discharging arrows at persons separated from their love. The God of love is पञ्चशर, because he uses five kinds of flowers for his arrows. Vide Amara:—अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥ शराः अस्यन्ते अनेनेति शरासनं A bow. वञ्चित Past passive participle of वञ्च् to deceive. पन्थानं गच्छतीति पथिकः A traveller. Vide Pāṇini:—पथः ष्कन्. Vide Amara:—अध्वनीनोऽध्वगोऽध्वन्यः पान्थः पथिक इत्यपि. प्रमदं चञ्चलं च चञ्चरीकाणां कुलं, तेन कञ्चुकिताः माधव्यः यस्यां सा प्रमदचञ्चलचञ्चरीककुलकञ्चुकितमाधवी. The Mādhavī creepers, being full in bloom, are covered with swarms of bees moving intoxicated with honey.

यत्र कान्तैर्वियुक्तानां युक्तानामपि सुभ्रुवाम् ।
दोलाकर्म वितन्वन्ति मनांसि च वपूंषि च ॥ २ ॥

2. When the minds and bodies respectively of ladies separated from or united with their husbands tossed about in the swing;

2. यत्र means यस्मिन् वसन्तसमये. कान्तैः वियुक्तानां युक्तानामपि सुभ्रुवां. Two types of ladies are referred to here—those

who are separated from their lovers and those who enjoy their company. कान्त means one who is loved. It is derived from the root कम् by the addition of the suffix त. For similar formations see the following examples :—शम् शान्त, श्रम् श्रान्त, वम् वान्त, क्लम् क्लान्त, दम् दान्त, कम् कान्त, भ्रम् भ्रान्त. Note :—अत्र उदित्त्वात् 'उदितो वा' इति क्त्वायाम् इड्विकल्पः । अतः 'यस्य विभाषा' इति निष्ठायाम् इण्निषेधः । 'अनुनासिकस्य क्विझलोः क्ङिति' इत्युपधादीर्घः ॥ वियुक्त Past passive participle of युज् with वि to separate. युज् means 'to join or unite'; whereas when prefixed with वि it means just the contrary. Roots often change their meanings according to the उपसर्गs with which they are prefixed. Vide Kārikā :—उपसर्गेण धात्वर्थो बलादन्यत्र नीयते । प्रहाराहारसंहारविहारपरिहारवत् ॥ वियुक्तानां and युक्तानां are adjectival to सुभ्रुवां. शोभने भ्रुवौ यासां तासां सुभ्रुवां. Decline:—सुभ्रूः सुभ्रुवौ सुभ्रुवः. Genitive सुभ्रुवः सुभ्रुवोः सुभ्रुवां. मनांसि च वपूंषि च Their minds and bodies respectively. दोलाकर्म (Accusative) वितन्वन्ति Do the work of swinging. The minds of ladies separated from their husbands tossed about as though in a swing. The bodies of ladies keeping company with their lovers, enjoyed a swing in their company in the Spring festival. The figure of speech is तुल्ययोगिता aided by यथासंख्य or क्रम. वितन्वन्ति Present tense, 3rd person plural of तन् with वि to do, 8th Conjugation in the Parasmaipada. Conjugate :—तनोति तनुतः तन्वन्ति, तनोषि तनुथः तनुथ, तनोमि तनुवः-तन्वः तनुमः-तन्मः.

करतलैरपचायमथेक्षणैरपचयं च वनेषु जनेषु च ।
सुमनसां मनसामपि यद्दिने विरचयन्ति विलोलविलोचनाः ॥३॥

3. In the days whereof, ladies possessed of tremulous eyes effect the plucking of flowers on the trees with their hands and cause weakness in the minds of people (lovers) with their glances.

3. यस्य (वसन्तस्य) दिनं तस्मिन् यद्दिने. The singular in दिन, being indicative of the species, has the plural significance—जात्येकवचनं. विलोलानि विलोचनानि यासां ताः विलोलविलोचनाः A Bahuvrihi compound. करतलैः वनेषु सुमनसाम् अपचायं अथ जनेषु मनसाम् अपचयं च विरचयन्ति. The difference between अपचय and अपचाय is to be noted. Pāṇini lays down that in order to derive a noun (not denoting the doer) from a root the suffix घञ् should be added, in which case the final vowel of such root takes वृद्धि—अकर्तरि च कारके संज्ञायाम्. According to that rule the word अपचायः would be the regular form in all cases. But in the case of roots ending in इ the suffix अच् is specially enjoined in supersession of घञ्—एरच्. When this rule applies the preceding final vowel of the root does not take Vṛddhi. According to this rule the form अपचयः will be the regular form throughout. But there is a further rule which limits the operation of this exception—हस्तादाने चेरस्तेये. When seizure with the hand not by way of theft is conveyed, the root चि

takes the suffix घञ्. The result of the application of all these sūtras is this:—अपचाय: means the plucking or gathering of flowers or the like with one's own hand when the action does not amount to theft. अपचय: means the gathering of anything not with one's own hand in all cases and with one's own hand when the action amounts to theft. Example:—उद्यानपाल: हस्तेन पुष्पाणाम् अपचायं करोति; यष्ट्या अपचयं करोति. चोर: पुष्पप्रचयं करोति हस्तेन यष्ट्या वा. In the Spring ladies pluck flowers in gardens with their hands, and they draw the hearts of people with their eyes. सुमनसां means पुष्पाणां. Vide Amara:—स्त्रिय: सुमनस: पुष्पं. The figure of speech is तुल्ययोगिता aided by क्रम as in the previous verse. The metre is द्रुतविलम्बितं.

तस्मिन्नसमशरसमरसमये पम्पां समया पर्यटन्पर्याकुल-हृदयो हृदयदयितां हृदि लक्षयँल्लक्ष्मणमिदमभाषत ॥

In that season of the warfare of Cupid, his heart grew agitated as he roamed about by the side of the Pampā, and fixing his heart's beloved in his mind he spoke thus to Lakṣmaṇa.

असमा: शरा: यस्य स: असमशर: Cupid, because he has an odd number of arrows *viz.*, five. असमशरस्य समर: तस्य समय:. The Spring is conceived of as the season for Cupid to wage his war. पम्पां समया. समया, an Indeclinable meaning 'near,' governs a noun in

the Accusative case. Vide Vārtika:—अभितःपरितः समयानिकषाहाप्रतियोगेऽपि. पर्यटन् Roaming about, Present participle. पर्याकुलं हृदयं यस्य सः (सन्) (रामः) हृदयदयितां हृदि लक्षयन् लक्ष्मणमिदम् अभाषत. The root भाष् governs two objects. For a list of roots governing two objects, vide the following Kārikā:—दुह्याच्पच्दण्ड्रुधिप्रच्छिचिब्रूशासुजिमथ्मुषाम् । कर्मयुक्स्यादकथितं तथा स्यान्नीहृकृष्वहाम् ॥ Example: गां दोग्धि पयः । बलिं याचते वसुधाम् । तण्डुलान् ओदनं पचति । गर्गान् शतं दण्डयति । व्रजमवरुणद्धि गाम् । माणवकं पन्थानं पृच्छति । वृक्षमपचिनोति फलानि । माणवकं धर्मं ब्रूते शास्ति वा । शतं जयति देवदत्तम् । सुधां क्षीरनिधिं मथ्नाति । देवदत्तं शतं मुष्णाति । ग्राममजां नयति, हरति, कर्षति, वहति वा । अर्थनिबन्धनेयं संज्ञा । बलिं भिक्षते वसुधाम् । माणवकं धर्मं भाषते अभिधत्ते वक्तीत्यादि.

आधौ सिद्धौषधिरिव हिता केलिकाले वयस्या
पत्नी त्रेतायजनसमये क्षत्रियाण्येव युद्धे ।
शिष्या देवद्विजपितृसमाराधने बन्धुरार्तौ
सीता सा मे शिशिरितमहाकानने का न जाता ॥ ४ ॥

4. Beneficent like a herb of infallible cure in my cares, a comrade at the hour of play, a religious partner at the time of worshipping the sacred fire, a Kṣattriya princess in battle, a disciple at the propitiation of gods, Brahmins and the *manes* and a kinsman in my sorrow, Sītā, what was she not to me in the big forest which she rendered cool?

4. आधि means mental torture or care. Vide Amara :—पुंस्याधिर्मानसी व्यथा. वयसा तुल्या वयस्या = वयस् + यत् + टाप्. Vide Pāṇini :—नौवयोधर्मविषमूलमूलसीतातुलाभ्यस्तार्यतुल्यप्राप्यवध्यानाम्यसमसमितसंमितेषु. वयस्या means a female friend. Vide Amara :—आलिः सखी वयस्या च. त्रीणि (दक्षिणाग्न्याहवनीयगार्हपत्यरूपाणि) इतानि (संगतानि) अस्यामिति त्रेता. त्रेता, instead of त्रीता as it would be by Sandhi, is to be justified by its inclusion in the पृषोदरादि group. This group consists of words which are irregular formations. Vide Pāṇini :—पृषोदरादीनि यथोपदिष्टम् and the Kārikā thereunder :—भवेद्वर्णागमाद्धंसः सिंहो वर्णविपर्ययात् । गूढोत्मा वर्णविकृतेर्वर्णनाशात्पृषोदरम् ॥ त्रेता is the name given to the sacrifical fire which is believed to take the three forms—दक्षिणाग्नि, आहवनीय and गार्हपत्य. त्रेतायाः यजनं, तस्य समयः तस्मिन् त्रेतायजनसमये. Here we have an instance of two षष्ठीतत्पुरुष compounds forming one big compound. पत्नी a wife, lit., a partner in sacrifices. पत्नी is formed from पति by the transformation of the final इ to न् and the addition of the feminine suffix ङीप्. Vide Pāṇini :—पत्युर्नो यज्ञसंयोगे. क्षत्रियाणी means a woman born in the Kṣattriya caste, an alternative form being क्षत्रिया whereas क्षत्रियी means a Kṣattriya's wife of equal or unequal caste. क्षत्रियाणी = क्षत्रिय + आनुक् + ङीष्. Vide Vārtika :—अर्यक्षत्रियाभ्यां वा स्वार्थे. देवाश्च द्विजाश्च पितरश्च देवद्विजपितरः an instance of Dvandva compound. तेषां समाराधनं तस्मिन् देवद्विजपितृसमाराधने. द्विज lit., means one twice-born. Vide Yājñavalkya :—मातुर्यदग्रे जायन्ते द्वितीयं मौञ्जिबन्धनात् । ब्राह्मणक्षत्रियविशस्तस्मादेते द्विजाः स्मृताः ॥ द्विज there-

fore includes all the three higher castes viz., ब्राह्मण, क्षत्रिय and वैश्य. But more often it is employed to denote the Brahmin alone. पितृ means a man's deceased ancestors. सा सीता That Sītā who played so many roles detailed in the first three feet of the verse. Sītā is so called, because she was born of a *sītā* which means the track of a plough. The story goes that Janaka got Sītā from the sacrificial ground when he ploughed it. शिशिरं कृतं शिशिरितं. महत् काननं महाकाननं, an instance of कर्मधारय compound. महत् when followed by a noun qualified by it in a compound changes to महा. Vide Pāṇini:—आन्महतः समानाधिकरण-जातीययोः. शिशिरितं च तत् महाकाननं च तस्मिन् शिशिरितमहाकानने The dreary forest was rendered cool to Rāma by the company of Sītā. मे का न जाता What was she not to me? जात = जन् + त. Vide Pāṇini:—जनसनखनां सञ्झलोः.

मलयगिरिचरोऽयं मन्मथाधोरणाज्ञा-
मथितपथिकवर्गो मारुतव्यालहस्ती ।
विरचयति मदीये शैत्यसौरभ्यमान्द्यै-
स्त्रिविधमदसमृद्धो मानसे वप्रलीलाम् ॥ ५ ॥

5. This mischievous elephant of breeze moving on the Malaya mountain, confounding the bands of travellers at the bidding of his mahout—Cupid, and abounding in his threefold rut of coolness, fragrance and slovenliness, plays Vapra in the Mānasa lake of my mind.

5. This verse deals with the southern breeze. The southern breeze is poetically identified with a big tusker in ruts. मारुतव्यालहस्ती is the subject in this sentence. व्याल means a rude elephant. व्यालो दुष्टगजे सर्पे. Though the word व्याल is itself sufficient, the word हस्ती is added for greater clarity. Such redundant usage is permissible on the analogy of करिकलभ and the like words. मारुत एव व्यालहस्ती मारुतव्यालहस्ती an instance of रूपकसमास. It is qualified by three adjectives. मलय इति गिरिः तस्मिन् चरतीति मलयगिरिचरः. The breeze blows from Mount Malaya which is situate in the south. The Malaya mountain is also known to abound in elephants. हिमवद्विन्ध्यमलया गजानां प्रभवा नगाः. मन्मथ एव आधोरणः. आधोरण means a mahout. Vide Amara :—आधोरणो हस्तिपकः. मन्मथाधोरणस्य आज्ञया मथितः पथिकानां वर्गो येन सः मन्मथाधोरणाज्ञामथितपथिकवर्गः The breeze-tusker has its driver in Cupid, and at his bidding he scares away all the travellers. As the gentle southern breeze blows, travellers separated from their sweethearts are excessively agitated. शीतस्य भावः शैत्यं, सुरभेर्भावः सौरभ्यं, मन्दस्य भावः मान्द्यं, शैत्यं च सौरभ्यं च मान्द्यं च शैत्यसौरभ्यमान्द्यानि तैः त्रिविधेन मदेन समृद्धः त्रिविधमदसमृद्धः. An elephant will be possessed of rut; likewise is the breeze whose rut is threefold—coolness, fragrance and slovenliness. What does this tusker do? मम इदं मदीयं = मत् + छ. Vide Pāṇini :—वृद्धाच्छः and त्यदादीनि च. मदीये मानसे. मानस means both mind and the Mānasa lake, both of which are intended in the context.

Rāma's mind is identified with the Mānasa lake. वप्रस्य लीलां वप्रलीलां विरचयति. वप्र is a play indulged in by elephants, which consists of their dashing against embankments and mounds of earth with their tusks, temples and the like. A tusker would dash against an embankment on the Mānasa lake. Likewise the southern breeze ravages the heart of Rāma. The figure of speech is Rūpaka.

ततो दुःसहविरहकृशानुभावं कृशानुभावं भावसंधुक्षणविचक्षणलक्ष्मणवचनधार्यमाणधैर्यं राघवमग्रतः सुग्रीवो विलोक्य वालिप्रहितापसर्पधिया सुदूरमपससर्प । स तु संमन्त्र्य मन्त्रिभिस्तयोराशयमवजिगमिषुः प्रभञ्जनात्मजं प्राहिणोत् ॥

Then the descendant of Raghu suffered from the intolerable mischief of the fire of separation, and his person got emaciated; but the words of of Lakṣmaṇa clever at infusing enthusiasm restored him to courage; and, on seeing him in front, Sugrīva fled far off under the impression that he was a spy sent by Vālin. After conferring with his ministers, he sent the son of Vāyu to find out the aim of them both.

दुःखेन सोढुं शक्यः दुःसहः = दुः-सह् + अ (खल्). Vide Pāṇini:—ईषद्दुःसुषु कृच्छ्राकृच्छ्रार्थेषु खल्. विरह एव कृशानुः विरहकृशानुः, तस्य भावः, दुःसहः विरहकृशानुभावः यस्य तं दुःसहविरहकृशानुभावं The fire of separation inflicted on him

at this and struck the monkey at the chin with his Vajrāyudha as a result of which the monkey's chin was jammed. Hence it is that Hanūmān is described as having a permanent mark impressed by Indra on his person. दशमुखस्य कीर्तिस्तोम एव सोमः तस्य दशमुखकीर्तिस्तोमसोमस्य तनूमान् चरमः पक्ष इव As the very embodiment of the black fortnight to the Moon of Rāvaṇa's fame. By reason of Hanūmān's feats the fame of Rāvaṇa gradually declined. Therefore, if Rāvaṇa's fame is treated as the Moon, Hanūmān is treated as the dark fortnight. प्राप Perfect 3rd person singular of आप् with प्र. Conjugate :—आप आपतुः आपुः, आपिथ आपथुः आप, आप आपिव आपिम. The reference to the permanent mark made by Indra suggests his abounding heroism by birth and his extraordinary powers of endurance. That he was a pupil of the Sun suggests his vast learning, and his sonship of Vāyu indicates his superior strength. In short Hanūmān possessed all the traits that make for an ideal Dūta. Vide Kāmandaka :—प्रगल्भः स्मृतिमान् वाग्मी शस्त्रे शास्त्रे च निष्ठितः। अभ्यस्तकर्मा नृपतेर्दूतो भवितुमर्हति ॥

स एव स्वीकृतभिक्षुवेषः सविनयमेतावावभाषे—

Putting on the guise of an ascetic, he spoke to them with humility—

स एव means हनूमान् एव. स्वीकृतः भिक्षुवेषः येन सः स्वीकृतभिक्षुवेषः Putting on the guise of an ascetic. Vide

Amara :—भिक्षुः परिव्राट् कर्मन्दी पाराशर्यपि मस्करी. विनयेन सह वर्तते यस्मिन् कर्मणि तद्यथा भवति तथा सविनयं Adverbial adjunct to आबभाषे. एतौ refers to रामलक्ष्मणौ. आबभाषे Perfect tense. Conjugate :—बभाषे बभाषाते बभाषिरे, बभाषिषे बभाषाथे बभाषिध्वे, बभाषे बभाषिवहे बभाषिमहे.

भवन्तौ कतरौ कान्ताकारौ कान्तारं कथमिदमवातरताम् । विचित्रतरजिष्णुकोदण्डमण्डितावपि दिनस्यास्य सुदिनत्वाद्भवन्तौ न जीमूतौ । जटावल्कलयुतावपि जङ्गमत्वाद्भवन्तौ न कल्पवृक्षौ । तमोपहालोककलितावपि यौगपद्यभास्वरसांनिध्याद्भवन्तौ न पुष्पवन्तौ ॥

"Who are you both, possessed of lovely frames that you are, and how did you get into this forest? Though adorned by marvellous victorious bows (by Indra's rainbow), you are not a pair of clouds, it being a happy day (free from clouds). Though possessed of matted hair (twigs) and tree-barks, you are not a pair of celestial trees since you walk. Despite your being endowed with a lustre capable of dispelling darkness, you are not the Sun and the Moon by reason of the concurrent resplendency of both.

कान्तः आकारः ययोस्तौ कान्ताकारौ. अवातरतां Imperfect, 3rd person dual of तॄ with अव. विचित्रतर Comparative degree of विचित्र. तर and तम are respectively Comparative and Superlative suffixes. जेतुं शीलमस्येति जिष्णु = जि +

स्नु. Vide Pāṇini :—ग्लाजिस्थश्च ग्स्नुः. विचित्रतरं जिष्णु च यत्कोदण्डं तेन मण्डितौ Rāma and Lakṣmaṇa were adorned by the marvellous victorious bows which they held in their hands. This adjective is also applicable to a cloud. A cloud is beautified by the multi-coloured bow of Indra *viz.*, the rain-bow. जिष्णु means also Indra. Vide Amara :—जिष्णुर्लेखर्षभः शक्रः शतमन्युर्दिवस्पतिः. Then, is it possible to identify them as clouds? No, because the day is सुदिन a happy day, owing to the sight of you both. Whereas if it is clouds that are sighted the day will be a दुर्दिन. Vide Amara :—मेघच्छन्नेऽह्नि दुर्दिनम्. जीमूत means a cloud. Vide Amara :—घनजीमूतमुदिरजलमुग्धूमयोनयः. जटाश्च वल्कलानि च, तैः युतौ जटावल्कलयुतौ अपि. Rāma and Lakṣmaṇa are possessed of matted hair and clad in tree-bark. This adjective equally applies to the divine trees which are reputed for their munificence. The divine trees are also possessed of twigs जटा and barks वल्कल. Then, are you a pair of divine trees? No. Why? जंगमत्वात् Since you walk about. जंगम is a frequentative form derived from the root गम्. You are जंगम, whereas the divine trees are स्थावर stationary. Then Hanūmān suggests another fancied identity and refutes it too. तमः अपहन्तीति तमोपहा, तमोपहा आलोकः, तेन कलितौ तमोपहालोककलितौ अपि Though a sight of you dispels gloom. As applied to the Sun and the Moon this adjective means—Though possessed of a lustre dispelling darkness. पुष्पवन्तौ collectively denotes the

Sun and the Moon. Vide Amara:—एकयोक्त्या पुष्पवन्तौ दिवाकरनिशाकरौ. न. Yon cannot be identified with the Sun and the Moon. Why? यौगपद्यभास्वरसांनिध्यात् युगपद्भावः यौगपद्यं, तेन भास्वरं (रूपं), तस्य सांनिध्यात् The Sun and the Moon do not both shine concurrently, whereas you do. भास्वर = भास् + वर. Vide Pāṇini:—स्थेशभासपिसकसो वरच्. संनिधिरेव सांनिध्यं. चातुर्वर्ण्यादित्वात् ष्यञ्.

कुशस्तम्बेऽपि संभूतं सौरभ्यमिव भासते ।
तपोवेषेऽपि सौन्दर्यं युवयोर्युवयोगिनोः ॥ ७ ॥

7. "The loveliness of both of you, young hermits, even in your penance-dress shines like fragrance coming out even from a Kuśa stem.

7. युवानौ च तौ योगिनौ च युवयोगिनौ तयोः युवयोगिनोः युवयोः तपोवेषेऽपि, सुन्दरस्य भावः सौन्दर्यं Notwithstanding your sage's dress, your loveliness shines. Like what? कुशस्तम्बेऽपि संभूतं सौरभ्यमिव As though the holy darbha stalk emits fragrance. This is an example of अभूतोपमा, since the Upamāna itself is fictitious. The comparison with the darbha stalk suggests the sanctity of their persons, and its fragrance their loveliness.

युष्मद्वार्तासुधास्वादलुब्धयोः श्रोत्रयोः सुखम् ।
स्वयमेव ग्रहीतुं मे जिह्वा प्रह्वा प्रवर्तते ॥ ८ ॥

8. "My humble tongue engages of its own accord to procure pleasure for my ears that are greedy to taste the nectar of your words.

8. युवयोः वार्ता, सैव सुधा, तस्याः आस्वादः, तस्मिन् लुब्धे तयोः युष्मद्वार्तासुधास्वादलुब्धयोः (मम) श्रोत्रयोः सुखं स्वयमेव ग्रहीतुं मे जिह्वा प्रह्वा (सती) प्रवर्तते My tongue bestirs itself. ग्रहीतुं Infinitive of purpose of ग्रह्. Vide Pāṇini:—ग्रहोऽलिटि दीर्घः. प्रह्व means humble.

कश्चिदस्ति समस्तवानरपतिः सुग्रीव इति । तेन भ्रातृभयादृश्यमूकमुपाश्रितेन युवाभ्यां समं सख्यमिच्छता प्रेषितं हनूमदभिधानं भिक्षुरूपच्छन्नं वानरमिमं जनमाञ्जनेयं प्रभञ्जनसंजातं जानीतमिति ॥

"There is a certain king of all the monkeys known as Sugrīva. He stays in Ṛśyamūka out of fear for his brother and longs for an alliance with you both. Know me as one sent by him, called Hanūmān, a monkey in the disguise of an ascetic, the son of Añjanā and born of Vāyu."

समस्तानां वानराणां पतिः समस्तवानरपतिः. तेन means सुग्रीवेण. भ्रातुः भयं तस्मात् Out of fear from his brother Vālin. ऋश्यमूकं उपाश्रितेन. ऋश्यमूक is the name of a mountain. सख्युः भावः सख्यं. इच्छता Instrumental singular of इच्छत् Present Participle of इष्. इच्छता is adjectival to

तेन. प्रेषितं हनूमान् (इति) अभिधानं यस्य तं हनूमदभिधानं. भिक्षुरूपेण छन्नं भिक्षुरूपच्छन्नं वानरं. इमं जनं refers to मां the speaker. अञ्जनायाः अपत्यं पुमान् आञ्जनेयः. Vide Pāṇini:—स्त्रीभ्यो ढक्. तं आञ्जनेयं. प्रभञ्जनात् संजातं प्रभञ्जनसंजातं. जानीतं Imperative mood, 2nd person dual of ज्ञा to know, 9th conjugation, Parasmaipada. Conjugate:—जानातु-जानीतात् जानीताम् जानन्तु, जानीहि-जानीतात् जानीतं जानीत, जानानि जानाव जानाम. Here ends the speech of Hanūmān.

ततस्तदीयं वचनमाकर्ण्य कर्णयुगलसुधावर्षि देवर्षिप्रतिमो दाशरथिस्तमुपाश्लिष्य तद्दर्शितेन पथा विरचितभुवनसौख्यं सख्यं तपनतनयेन साकमग्निसाक्षिकमकरोत् ॥

After listening to those words of his which showered nectar in his ears, Daśaratha's son, equal that he was unto celestial sages, embraced him, and in the manner pointed out by him entered into an alliance with Sugrīva, making the Fire a witness,—an alliance that eventually worked out the happiness of the world.

तस्य इदं तदीयं. कर्णयोर्युगलं, तस्मिन् सुधां वर्षितुं शीलम् अस्येति तथाभूतं कर्णयुगलसुधावर्षि adjectival to वचनं. आकर्ण्य. देवर्षिप्रतिमः. दशरथस्यापत्यं पुमान् दाशरथिः. Vide Pāṇini:—अत इञ्. तम् उपाश्लिष्य Having embraced him. तेन (हनूमता) दर्शितः तेन तद्दर्शितेन पथा. The story in the Rāmāyaṇa is to the effect that Hanūmān took them both on his back and

led them to Sugrīva:—पृष्ठमारोप्य तौ वीरौ जगाम कपिकुञ्जरः. विरचितं भुवनस्य सौख्यं येन तत् विरचितभुवनसौख्यं सख्यं. A friendship calculated to bring about universal happiness. तपनस्य तनयः तेन तपनतनयेन साकं. Sugrīva was born of the Sun. साकं. The Indeclinable सह and its synonyms govern a noun in the Instrumental case. Vide Pāṇini:—सहयुक्तेऽप्रधाने. अग्निः साक्षी यस्मिन् कर्मणि तत्तथा अग्निसाक्षिकं. साक्षिन् is derived from साक्षात् by the addition of इन् (इनि). Vide Pāṇini:—साक्षाद्द्रष्टरि संज्ञायाम्. अकरोत् Imperfect tense of कृ to do, 8th conjugation in the Parasmaipada. Conjugate:—अकरोत् अकुरुताम् अकुर्वन्, अकरोः अकुरुतं अकुरुत, अकरवं अकुर्व अकुर्म. दाशरथिः सख्यं अकरोत्. Change the voice:—दाशरथिना सख्यं अक्रियत.

योगं वितन्वति हनूमति राघवस्य
वैवस्वतेन हरिणा समवर्तिना च ।
मेने विधिर्घटयितुं कपिमिन्द्रपुत्रं
वैवस्वतेन हरिणा समवर्तिना च ॥ ९ ॥

9. As Hanūmān brought about the association of the descendant of Raghu with the impartial monkey born of the Sun, Doom thought of associating the monkey born of Indra with the impartial God of Death, born of the Sun.

9. हनूमति राघवस्य वैवस्वतेन समवर्तिना च हरिणा योगं वितन्वति सति Locative absolute. विवस्वतः अपत्यं पुमान् वैवस्वतः. समं

वार्तितुं शीलम् अस्येति समवर्ती One who treats all alike. As a king Sugrīva showed no special favour or partiality to any. हरि means a monkey. विधिः इन्द्रपुत्रं कपिं वैवस्वतेन समवर्तिना च हरिणा घटयितुं मेने. हरि here means Yama. Vide Amara:—यमानिलेन्द्रचन्द्रार्कविष्णुसिंहांशुवाजिषु । शुकाहिकपिभेकेषु हरिर्ना कपिले त्रिषु ॥ वैवस्वत and समवर्तिन् are also names of Yama. Vide Amara:—कालो दण्डधरः श्राद्धदेवो वैवस्वतोऽन्तकः and धर्मराजः पितृपतिः समवर्ती परेतराट्. Yama also was born of the Sun and gives an impartial deal to all. The monkey born of Indra was named Vālin. घटयितुं Infinitive of purpose of घट् to join. मेने Perfect tense. The second and fourth feet of the verse being the same, the verse is an illustration of the Śabdālaṁkāra known as संदष्टयमक.

ततस्तत्क्षणसंभूतविस्रम्भाय प्रतिश्रुतवालिवधाय कथितनिजमन्मथदशाय दाशरथये सुग्रीवो दशग्रीवनीयमानसीतापातितानि कानिचिदाभरणान्यदर्शयत् ॥

Then at once the son of Daśaratha inspired confidence in him, promised to slay Vālin and expressed his own love-plight. Sugrīva showed him certain jewels dropped down by Sītā as she was being carried away by the ten-necked one.

तस्मिन् क्षणे संभूतः विस्रम्भः यस्मिन् तस्मै तत्क्षणसंभूतविस्रम्भाय Confidence in Rāma sprang up in the heart of

Sugrīva at the first interview. प्रतिश्रुतः वालिनो वधः येन तस्मै प्रतिश्रुतवालिवधाय Rāma took a solemn pledge to slay Vālin. कथिता निजा मन्मथदशा येन तस्मै कथितनिज-मन्मथदशाय.

प्रत्यर्पितानां कपिपुंगवेन रामः स्वकान्ताधृतभूषणानाम् ।
संस्कारहान्या परिधूसराणां प्रक्षालनं बाष्पजलैश्चकार ॥ १० ॥

10. As the ornaments worn by his beloved, dirty through lack of attention, were restored by the bull among monkeys, Rāma washed them clean with the water of his tears.

10. रामः. कपीनां पुङ्गवेन कपिपुङ्गवेन. सिंह, शार्दूल and पुंगव are generally used to denote the best of any species of living beings. प्रत्यर्पितानां संस्कारहान्या परिधूसराणां स्वकान्ता-धृतभूषणानां बाष्पजलैः प्रक्षालनं चकार. As he beheld the ornaments of his beloved restored by Sugrīva, his grief grew re-doubled in vigour and he shed tears. These tears seemed to clean the jewels which had remained dirty for want of cleansing. The figure of speech is अतिशयोक्ति.

ततः सौमित्रिभणितनिर्बन्धसंधुक्षितधैर्येण रामेणानुयुक्तो वालिवैरकारणं भानुसूनुरित्थमकथयत् ॥

Then again courage was instilled in him by the persuasive words of Sumitrā's son. Sugrīva, on

being asked by Rāma the cause of his brother's hostility, told him thus.

सुमित्रायाः अपत्यं पुमान् सौमित्रिः, तस्य भणितैः निर्बन्धः, तेन संधुक्षितं धैर्यं यस्य तेन As Rāma grew dejected, Lakṣmaṇa pressed him with words of consolation which once again infused courage in his heart. रामेण अनुयुक्तो भानुसूनुः Then Rāma asked Śugrīva about the cause of hostility with Vālin. वालिवैरकारणं इत्थमकथयत् Sugrīva thereon gave out the reason for his enmity with Vālin.

पुरा खलु निखिलरिपुकुलतिमिरनिचयमरीचिमालिनं वालिनं मायावी नाम दानवः कश्चन दुन्दुभेर्भ्राता युद्धाय रुद्ध्वा तद्बलचलितधृतिरुरगनगरकुहरमगाहत । तदनु गुहां गाहमानेन मानशालिना हेममालिना वालिना बिलमुखपालनाय निहितस्तस्योत्थानवेलां परिपालयन्नहं चिरकाले व्यतीते फेनस्त्यानं मांसविसृतमसृक्पूरमवेक्ष्य भ्राता मे निहत इति निरचिनवम् । तदनु विपुलोपलपटलपिहितबिलमुखस्तस्मै दत्त्वा स्वयमुदश्रुरुदकं नैवापमवापं शोकान्धः किष्किन्धाम् ॥

In days of yore a certain demon named Māyāvin, brother of Dundubhi, challenged Vālin in battle,—Vālin who is to the entire host of his foes what the Sun is to the huge mass of darkness.

At the experience of Vālin's might, the courage of the demon flew away, and he fled into an abyss of the Nether world. The proud Vālin, wearing his golden necklace, marched into the den in pursuit of him, placing me in charge of the opening of that cavity. I stood, there, waiting for the hour of his emergence. After a long time past I saw a stream of blood gushing forth in bubbles coupled with flesh, and thereupon I concluded that my brother had been killed. Then after shutting the opening of the cave with a big slab, I offered unto him libations of water, shedding tears, and reached Kiṣkindhā, blinded by melancholy.

निखिलरिपुकुलान्येव तिमिरनिचयाः तेषां मरीचिमाली तं. The foes of Vālin are conceived of as clusters of darkness, and Vālin as the Sun that dispelled them. माया अस्यास्तीति मायावी. Vide Pāṇini:—अस्मायामेधास्रजो विनिः. Māyāvin is the name of a demon that assailed Vālin. Dundubhi is the name of his brother. युद्धाय रुद्ध्वा Māyāvin attacked Vālin in battle. तस्य (वालिनः) बलं, तेन चलिता धृतिः यस्य सः. The courage of Māyāvin was shattered by the might of Vālin. उरगनगरकुहर means पातालं, the abode of serpents. अगाहत Māyāvin fled into the cavity of Pātāla. तदनु गुहां गाहमानेन Vālin too entered into the cavity in pursuit of the demon. मानेन शालत इति तथाभूतेन Vālin was proud of his strength. हेममाला अस्यास्तीति हेममाली

तेन. A golden necklace was granted to Vālin by his father Indra which Vālin always used to wear. The suffix इन् (इनि) is added after हेममाला to signify the possessor. Vide Pāṇini:—व्रीह्यादिभ्यश्च. वालिना बिलमुखपालनाय निहितः Sugrīva was stationed at the gate of the hollow to guard it. तस्य उत्थानवेलां परिपालयन् अहं I was expecting the hour of his return. चिरकाले व्यतीते After the lapse of a long time. फेनेन स्यानं फेनस्यानं. मांसेन विसृतं मांसविसृतं. असृजः पूरः तं असृक्पूरं अवेक्ष्य Sugrīva saw a stream of blood bubbling forth coupled with flesh. भ्राता मे निहत इति निरचिनवं Imperfect 1st person singular of चि with निर् to resolve, to ascertain. Conjugate:—अचिनोत् अचिनुतां अचिन्वन्, अचिनोः अचिनुतं अचिनुत, अचिनवं अचिनुव-अचिन्व अचिनुम-अचिन्म. विपुलेन उपलपटलेन पिहितं बिलमुखं येन सः After waiting long in vain for the return of his brother, Sugrīva closed the gate of the hollow with a huge rock. पिहित Past passive participle of धा with अपि. The initial अ of the prefixes अव and अपि drops optionally. अपिधानं पिधानं, अवगाहते वगाहते. Vide Kārikā:—वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः. निवापस्य इदं नैवापम् उदकं Water offered for the propitiation of a deceased ancestor or kinsman. उद्गतानि अश्रूणि यस्य सः उदश्रुः. तस्मै दत्वा Sugrīva offered libations of water towards Vālin who was supposed to be deceased. शोकान्धः सन् किष्किन्धाम् अवापम् Aorist 1st person singular of आप् with अव. ऌदित्त्वादङ्. Conjugate:—आपत् आपतां आपन्, आपः आपतं आपत, आपं आपाव आपाम.

अथ विदितवृत्तान्तैरमात्यैरभिषेचिते मयि वाली मायाविनं निहत्य खरतरभुजपरिघविघट्टितबिलवदनपिधानस्तरसा रसातलात्पुरं प्रविष्टोऽतीव रुष्टः प्रभ्रष्टाशयं बहुशः प्रणिपतन्तं प्रतिपादितयाथातथ्यममुं जनं निरागसमपि नगरान्निरकासयत् । तदनु तदनुधावनात्कांदिशीकस्य मम पर्वतेऽस्मिन्नकुतोभयसंचारकारणमाकर्ण्यताम् ॥

Afterwards I was crowned as king by the ministers who came to know of the news. Meanwhile Vālin slew Māyāvin, broke open the fastening at the entrance of the hole with his mighty bolt-like arms, emerged out in haste from the Nether world and entered the city and grew enraged. Little knowing what to do, I prostrated before him several times and told him the truth, but yet he drove me off the city for no fault of mine. Afraid of being pursued by him, I move about in this mountain without fear from anybody. Please hear its reason.

अथ After Sugrīva came back to Kiṣkindhā. विदितः वृत्तान्तः यैस्तैः विदितवृत्तान्तैः. अमा भवाः अमात्याः. Vide Pāṇini :—अव्ययात्त्यप्. तैः अमात्यैः. मयि अभिषेचिते सति Locative absolute. वाली मायाविनं निहत्य. खरतराभ्यां भुजपरिघाभ्यां विघट्टितं बिलवदनपिधानं यस्य सः With his much too hard arms which resembled bolts Vālin broke open the

gate of the cavity which had been closed. तरसा Speedily. रसातलात् पुरं प्रविष्टः He left the Nether World and came to Kiṣkindhā. अतीव रुष्टः He got highly enraged. रुष्ट = रुष् + त, an alternative form being रुषित. Vide Pāṇini :—रुष्यमत्वरसंघुषास्वनाम्. Examples :—रुष्टः रुषितः, आन्तः अमितः, तूर्णः त्वरितः, संघुष्टः संघुषितः, आस्वान्तः आस्वनितः. प्रभ्रष्टः आशयः यस्य तं प्रभ्रष्टाशयं When Vālin grew wild Sugrīva lost heart. बहुशः प्रणिपतन्तं Sugrīva repeatedly prostrated before him. यथातथाभावः याथातथ्यं, प्रतिपादितं याथातथ्यं येन तं Sugrīva told the truth. अमुं जनं in effect means मां. निर्गतम् आगः यस्मात् सः, यद्वा निष्क्रान्तः आगसः निरागाः तं निरागसम् अपि नगरात् निरकासयत्. तदनु After he drove out Sugrīva. तदनुधावनात् कान्दिशीकस्य. Vide Amara :—कान्दिशीको भयद्रुतः. The Ablative in अनुधावनात् is due to Pāṇini :—भीत्रार्थानां भयहेतुः. मम अस्मिन् पर्वते In this Ṛśyamūka mountain. न विद्यते कुतोऽपि भयं यत्र सः अकुतोभयः. The compound is included in the मयूरव्यंसकादि group. अकुतोभयस्य संचारस्य कारणं The reason why I fearlessly roam about here. आकर्ण्यतां Passive Imperative Mood.

पुरैकदा वालिनमतनुभुजबलमखिलकुलाचलचलनचतुरं चतुरर्णवलङ्घनजङ्घालं दुन्दुभिर्नाम बृन्दारकारिर्लुलायकायः परिभूय समरे समतिष्ठत । तदनु निहतस्य तस्य शरीरं वाली बलावलेपेन सकललोकविलयविलोलललितातुलबलपवनचलितलघुतूललीलया मतङ्गाश्रमक्षितौ क्षिप्रमक्षिपत् ॥

Once upon a time an Asura called Dundubhi, possessed of a buffalo's form attacked Vālin imbued with an immense strength of arms, capable of moving all the greatest mountains and a swift runner in crossing the four seas. In the battle Dundubhi was killed. Then Vālin in his pride of strength hastily threw off his corpse in the hermitage of Mataṅga just like light cotton cast off by a tempest raging all the more at the deluge of the entire world and blowing with a matchless ferocity.

पुरा Indeclinable meaning 'in days of yore.' एकदा One day. अतनु भुजबलं यस्य तं अतनुभुजबलं Vālin's strength of arm is immense. अत एव अखिलानां कुलाचलानां चलने चतुरः तं. Kulācalas are seven in number. Vide Viṣṇupurāṇa:—महेन्द्रो मलयः सह्यः शुक्तिमानृक्षपर्वतः । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥ चतुर्णाम् अर्णवानां लङ्घनं, तत्र जङ्घालः तं चतुरर्णवलङ्घनजङ्घालं. Vide Amara:—जङ्घालोऽतिजवस्तुल्यौ. प्रशस्ते जङ्घे अस्य स्त इति जङ्घालः. Vide Pāṇini:—प्राणिस्थादातो लजन्यतरस्याम्. वालिनं. लुलायस्य काय इव कायः यस्य सः लुलायकायः. Vide Amara:—लुलायो महिषो वाहद्विषत्कासरसैरिभाः. दुन्दुभिर्नाम बृन्दारकाणाम् अरिः. A demon, Dundubhi by name. परिभूय The demon attacked Vālin. समरे In battle. समतिष्ठत Died, Imperfect 3rd person singular of स्था with सं. The Parasmaipada root स्था takes the Atmanepada terminations when prefixed with सं, अव, प्र or वि. Vide Pāṇini:—समवप्रविभ्यः स्थः. तदनु निहतस्य

तस्य = दुन्दुभेः. शरीरं Accusative. वाली. बलस्य अवलेपः तेन बलावलेपेन. सकलानां लोकानां विलयः, तस्मिन् विलोलः ललितः अतुलबलश्च यः पवनः, तेन चलितं लघुतूलं, तस्य लीलया. ललित means 'pervading,' derived from the root लल विकासे. मतङ्गस्य आश्रमः, तस्य क्षितिः तस्यां मतङ्गाश्रमक्षितौ. क्षिप्रम् अक्षिपत्.

तत्र वालिकरनुन्ननिष्पतद्दुन्दुभिप्रभवरक्तबिन्दुभिः ।
पाटलं तदभवन्मुनेर्वनं तस्य वक्त्रमपि रोषपाटलम् ॥ ११ ॥

11. With the drops of blood risen from Dundubhi crushed by the hand of Vālin and fallen at the place, the sage's forest became red; and the sage's face too grew red with fury.

11. तत्र At that time or at that place. वालिनः करः, तेन नुन्नः निष्पतंश्च यः दुन्दुभिः, सः प्रभवः येषां, तादृशैः रक्तबिन्दुभिः. तत् मुनेर्वनं पाटलमभवत्. तस्य (मुनेः) वक्त्रमपि रोषेण पाटलम् अभवत्. The figure of speech is तुल्ययोगिता.

ततो मतङ्गशापबलादवालिवश्यमृश्यमूकं विमृश्यास्मिन्विस्मृतपुरनिवाससुखे मयि सुचिरं निवसति सति—

Therefore, realising that Ṛśyamūka is beyond the reach of Vālin by the power of Mataṅga's curse, I am living here for a very long time, forgetful of the luxuries of city life.

ततः When the site of Mataṅga's hermitage was defiled by the pool of blood. मतङ्गस्य शापः, तस्य

बलात्. The sage's curse in the words of Vālmīki runs thus:—इहानेनाप्रवेष्टव्यं प्रविष्टस्य वधो भवेत्. ऋश्यमूकं अवालिवश्यं विमृश्य. अस्मिन् means ऋश्यमूके. मयि. विस्मृतं पुरनिवासस्य सुखं येन तस्मिन् विस्मृतपुरनिवाससुखे सुचिरं निवसति सति.

अयमसुखयदेवं देव धीमान्हनूमा-
त्रिपुरिति भवतोऽपि त्रस्तमस्तौजसं माम् ।
दवहुतवहधूमस्तोम इत्यम्बुवाहा-
च्चकितमिव मयूरं मारुतो वारिशीतः ॥ १२ ॥

12. My lord, this wise Hanūmān gladdened me thus in my low spirits, afraid as I was of you too as an enemy, just as a cool breeze laden with water would gladden the peacock afraid of a cloud, mistaking it for a column of smoke of wild fire.

12. हे देव Nominative of address. धीः नित्यम् अस्यास्तीति धीमान् = धी + मत् (मतुप्). As to the several meanings of the suffix मतुप् vide the following Vārtika:—भूमनिन्दाप्रशंसासु नित्ययोगेऽतिशायने । संसर्गेऽस्तिविवक्षायां भवन्ति मतुबादयः ॥ Vide Bālamanoramā thereon:—भूमा—बहुत्वं—यथा गोमान् यवमान् । निन्दायां—ककुदावर्तिनी कन्या । प्रशंसायां—रूपवान् । नित्ययोगे—क्षीरिणो वृक्षाः । अतिशायने—उदरिणी कन्या । संसर्गे—दण्डी छत्री. All this is discussed under Pāṇini:—तदस्यास्त्यस्मिन्निति मतुप्. रिपुः इति (मत्वा) भवतोऽपि त्रस्तं. अस्तम् ओजः यस्य सः अस्तौजाः तं अस्तौजसं मां एवं In this manner i.e., by bringing about your friendship. अयं हनूमान् असुखयत् Imperfect tense of the nominal

root formed by the addition of णिच् to the noun-stem सुख. Vide Vārtika :—प्रातिपदिकाद्धात्वर्थे बहुलमिष्ठवंच. Hanūmān instilled joy in me when my spirits were depressed. An analogy for this is furnished in the second half of the verse. वारिणा शीतः वारिशीतः. मरुदेव मारुतः. प्रज्ञादित्वात्स्वार्थे अण्. दवस्य हुतवहः, तस्य धूमस्तोमः इति (मत्वा) अम्बुवाहात् चकितं मयूरमिव. The figure of speech is उपमा.

श्रुत्वाऽथ रामः शोकोदग्रां सुग्रीवगिरं 'यद्येवं महाभाग, मा भैषीः। मम शिलीमुख एव वलीमुखस्य तस्यासून्कालक्षेपमपास्य पास्यति' इत्युक्त्वा तत्प्रत्ययार्थं पादाङ्गुष्ठेन प्रेरितदुन्दुभिकलेबरभरस्तत्कर्मणाऽप्यतृप्तस्य सुग्रीवस्य प्रार्थनया सप्तभुवनस्तम्भसंभावनया किल सप्तधा धात्रा प्रवर्ध्यमानपरिणाहारोहान्सप्त सालानविधेययातुधानकुलवधविधायकेन सायकेन विव्याध। सोऽयं सायको निकटगिरिकटकमपि पाटयामास ॥

On hearing the words of Sugrīva reaching the height of sorrow, Rāma said, 'Noble sir, if so, don't fear. My arrow shall drink the life of that monkey without delay'. In order to infuse confidence in his statement he kicked up the heavy corpse of Dundubhi with his great toe. When Sugrīva was not satisfied even with that act and requested (for further proof), he blew off seven Sāla trees whose width and height were such that one

could conceive them to have been grown by the Creator with the idea of providing seven pillars for the support of the seven worlds. He blew them up with a single arrow which could inflict the slaughter of all wicked Rākṣasas. The said arrow cracked even the slopes of the neighbouring mountain.

अथ रामः शोकेन उदग्रां सुग्रीवस्य गिरं श्रुत्वा On hearing Sugrīva's words couched in grief. यद्येवं If it were so; if you are struck with panic from Vālin. हे महाभाग मा भैषीः. अभैषीः derived from भी by adding the Aorist suffix. Here the Aorist has the significance of the Imperative Mood. मा भैषीः means—Do not fear. Conjugate:—अभैषीत् अभैष्टां अभैषुः, अभैषीः अभैष्टं अभैष्ट, अभैषं अभैष्व अभैष्म. In juxtaposition with the negative particle मा (माङ्) a verb takes the Aorist terminations in the significance of any tense or mood, and further the initial augment अ (अट्) which is added to roots in the Aorist tense drops. Vide Pāṇini:—मङि लुङ्, and न माङ्योगे. Hence भैषीः is separate from मा. मा त्वं भैषीः. शिलीमुख means an arrow. Vide Amara:—अलिबाणौ शिलीमुखौ. वलीमुख means a monkey. Vide Amara:—कपिप्लवङ्गप्लवगशाखामृगवलीमुखाः. तस्य वलीमुखस्य refers to Vālin. असून्. The words असु and प्राण are always masculine and plural like दार. Vide Amara:—पुंसि भूम्न्यसवः प्राणाः. कालक्षेपं अपास्य Avoiding delay; soon. पास्यति 2nd Future of पा to drink. तस्य (सुग्रीवस्य) प्रत्ययाय तत्प्रत्ययार्थं. A noun takes अर्थं in the Dative significance,

and the word thus formed is an Indeclinable. प्रेरितः दुन्दुभेः कलेबरभरः येन सः प्रेरितदुन्दुभिकलेबरभरः. तत्कर्मणा अपि Even by the act of kicking up the huge body of Dundubhi with his great toe. सप्तानां भुवनानां स्तम्भसंभावना तया किल As if to provide pillars for the support of the seven worlds. किल denotes that it is a poetic fancy. सप्तभिः प्रकारैः सप्तधा. Vide Pāṇini:—प्रकारवचने थाल्. धात्रा By Brahman. प्रवर्ध्यमानौ परिणाहारोहौ येषां तान्. परिणाह refers to the width, and आरोह to the height. सप्त सालान् Seven Sāla trees. अविधेयानां यातुधानानां कुलं, तस्य वधः, तस्य विधायकः तेन Rāma's arrow was calculated to bring about the destruction of all offensive Rākṣasas. सायकेन. विव्याध Perfect tense of व्यध्. The संप्रसारण in the reduplicated syllable is due to Pāṇini:—ग्रहिज्यावयिव्यधिव्यष्टिविचतिवृश्चतिपृच्छतिभृज्जतीनां ङिति च. Conjugate:—विव्याध विविधतुः विविधुः, विव्यधिथ-विव्यद्ध विविधथुः विविध, विव्याध-विव्यध विविधिव विविधिम. सोऽयं सायकः That arrow which uprooted the seven Sāla trees. निकटे गिरिः, तस्य कटकं अपि पाटयामास.

निर्भिन्नसालकटकोऽस्मि यथा तथा त्वं
पौलस्त्यसालकटकं युधि पाटयेति ।
ऊचे शिलादलनजातरवेण नूनं
तस्मै वलीमुखवराय शिलीमुखः सः ॥ १३ ॥

13. With the noise produced by the cracking of stones, that arrow did indeed intimate to that best of monkeys, 'Break thou the fortress of

Pulastya's descendant in battle even as I broke down the Sāla trees and the mountain-slopes.'

13. यथा (अहं) सालाश्च कटकाश्च सालकटकाः, निर्भिन्नाः सालकटकाः येन सः निर्भिन्नसालकटकः अस्मि. साल and कटक here mean Sāla trees and mountain-slopes respectively. तथा त्वं, पुलस्त्यस्य गोत्रापत्यं पुमान् पौलस्त्यः, तस्य सालकटकं पौलस्त्यसालकटकं. सालकटक here means a circular fortress. Vide Viśva:—प्राकारवृक्षयोः सालः and कटकं वलये सानौ राजधानीनितम्बयोः. युधि Locative singular of युध्. Decline:—युत् युधौ युधः, युधि युधोः युत्सु. पाटय इति The whole of the first half of the verse is the object of ऊचे. सः शिलीमुखः ऊचे That arrow said. To whom? तस्मै वलीमुखानां वराय To Sugrīva. How did it say? शिलानां दलनं, तेन जातः रवः तेन शिलादलनजातरवेण By the noise of stones that were shattered by the arrow. नूनं Indeed. नूनं indicates that the idea of the arrow speaking to Sugrīva through the noise of stones is merely a poetic conceit. मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः। उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोऽपि तादृशः॥ ऊचे Perfect tense of ब्रू which takes the substitute वच् in all non-conjugational tenses. Vide Pāṇini:—ब्रुवो वचिः. Conjugate:—ऊचे ऊचाते ऊचिरे, ऊचिषे ऊचाथे ऊचिध्वे, ऊचे ऊचिवहे ऊचिमहे.

ततस्तत्प्रत्ययादाहूतेन पुरुहूततनयेन सार्धं तस्य तलातलयुद्धे प्रवृद्धे सुजनदुर्जनयोर्भेदं रूपतोऽपि विवेक्तुमक्षमतया सदसि वाचंयमतामुपेत इव वाग्मी तयोरप्येकवेषकर्मणोर्भेदमनवगच्छन्नमुक्तशरोऽभूद्दाशरथिः॥

Then out of confidence due to that feat Sugrīva challenged Vālin in battle, and a wrestling fight with him ensued and grew intense. But Rāma, being unable to distinguish in form between the good one and the bad one, remained like a veteran speaker locked up in silence in an assembly. Nor could he otherwise distinguish between them, both having the same dress and doing the same acts. Consequently he refrained from discharging his arrow.

ततः After Rāma proved his might to the satisfaction of Sugrīva by uprooting the seven Sāla trees. तस्मिन् प्रत्ययः तस्मात् तत्प्रत्ययात् Out of confidence in the efficiency of the support of Rāma. आहूतेन Sugrīva called Vālin for battle. आहूत Past passive participle of ह्वे with आ. Vide Pāṇini :—ह्वञः संप्रसारणम्. पुरुहूततनयेन सार्धं Witb Vālin, son of Indra. तस्य means सुग्रीवस्य. तलेन च तलेन च प्रवृत्तं इदं (युद्धं) तलातलं. This is an example of a peculiar Samāsa laid down by Pāṇini—तत्र तेनेदमिति सरूपे. The lengthening of the final vowel in the first word तल is due to Pāṇini :—अन्येषामपि दृश्यते. तलातलं च तत् युद्धं च तस्मिन् तलातलयुद्धे प्रवृद्धे When a fist to fist fight raged between the two. सुजनदुर्जनयोः भेदं रूपतोऽपि विवेक्तुं अक्षमतया Sugrīva and Vālin being exactly similar in features, Rāma was not able to distinguish between them. सदसि वाचंयमतां उपेतः वाग्मीव Rāma kept quiet like a good speaker standing

dumbfounded in an assembly. वाचं यच्छतीति वाचंयमः formed by the addition of खच्प्रत्यय to the latter member and मुमागम to the previous member of the compound. Vide Pāṇini :—वाचि यमो व्रते and वाचंयमपुरंदरौ च. वाचंयमस्य भावः वाचंयमता तां वाचंयमतां. Nouns take the suffixes त्व and ता (तल्) to denote the abstract of anything. Vide Pāṇini:—तस्य भावस्त्वतलौ and Liṅgānuśāsana—त्वान्तं क्लीबम्, तलन्तं स्त्रियाम्. वाचः अस्य सन्तीति वाग्मी An orator. Vide Pāṇini:—वाचो ग्मिनिः. तयोरपि Of both Vālin and Sugrīva. एकवेषकर्मणोः Between their dress or actions which were similar. वेषश्च कर्म च वेषकर्मणी, एके (एकविधे) च ते वेषकर्मणी च तयोः एकवेषकर्मणोः भेदं अनवगच्छन् = न अवगच्छन्. दाशरथिः. अमुक्तः शरः येन सः अमुक्तशरः अभूत्.

सुग्रीवस्तु वालिबलासहतया लब्धदैन्यो वदान्य इव राममार्गणापातमार्गे चक्षुर्विक्षिपन्नपगतधृतिः सुदूरमपासरत् ॥

Worsted owing to inability to resist the strength of Vālin, Sugrīva, like a liberal donor struck with poverty, cast his eyes in the direction in which Rāma's arrows (beggars) would come, and in despair fled far off.

वालिनो बलं, तस्य असहः, तस्य भावः तत्ता तया वालिबलासहतया Sugrīva was unable to bear the might of Vālin. लब्धदैन्यो वदान्य इव. Vide Amara:—स्युर्वदान्यस्थूललक्षदानशौण्डा बहुप्रदे. रामस्य मार्गणः, तस्य आपातमार्गे चक्षुः विक्षिपन्. Sugrīva cast his eyes all round to see if Rāma's arrow

would be coming to his rescue. मार्गण means also a beggar. A magnanimous donor, when he is depleted of wealth, would avoid the sight of beggars. Likewise did Sugrīva move far off. अपगतधृतिः सुदूरं अपासरत्.

तमेनमृश्यमूके मूकवत्त्रपया निषण्णं विषण्णहृदयं दयालुरालोक्य त्रैलोक्यैकधन्वी रामस्तद्भेदमवगन्तुकामः कामप्यभिज्ञानमालां सुग्रीवग्रीवायां बाणनिवारणनिपुणां सिद्धौषधिमिव बद्ध्वा भूयोऽपि वालिनमाहवायाह्वयेति तमादिदेश ॥

On seeing him sitting in disgrace in the Ṛśyamūka like a dumb man with a dejected heart, the compassionate Rāma, the unique archer of the three worlds, with a view to distinguishing Sugrīva, tied round his neck a wreath of token, like unto a herb of infallible cure, powerful to prevent the fall of arrows and then bade him, 'Once again call Vālin for battle.'

एनं Accusative singular of एतद् or इदं masculine, an alternative form being एतं or इमं. एनं is the form where अन्वादेश occurs. In other cases the form is एतं or इमं. Where a certain object is employed for predicating some action and it is repeated for the purpose of predicating something else as well, its use for the second time is said to be अन्वादेश. Vide Siddhānta Kaumudī under Pāṇini :—द्वितीयाटौस्स्वेनः ॥

किंचित्कार्यं विधातुमुपात्तस्य कार्यान्तरं विधातुं पुनरुपादानमन्वादेशः । यथा— अनेन व्याकरणमधीतम् । एनं छन्दोऽध्यापय । इति. In the context Sugrīva was mentioned in the previous sentence as having fled from Vālin and here he is referred to as living in Ṛśyamūka feeling ashamed. Hence एनं is used. मूकेन सदृशं मूकवत्. Vide Pāṇini:—तेन तुल्यं क्रिया चेद्वतिः. निषण्ण and विषण्ण are derived from सद् with नि and वि respectively by adding the suffix त. ताच्छील्येन दयत इति दयालुः. Vide Pāṇini:—स्पृहिगृहिपतिदयिनिद्राश्रद्धातन्द्राभ्य आलुच्. त्रयो लोकाः त्रैलोक्यं, तस्मिन् एकः धन्वी त्रैलोक्यैकधन्वी. तयोः भेदः तं तद्भेदं The distinction between them—Vālin and Sugrīva. अवगन्तुं कामः यस्य सः अवगन्तुकामः. The final म् of the Infinitive of purpose drops when followed by काम or मनस्. Vide Vārtika:—तुं काममनसोरपि. अभिज्ञानं च सा माला च अभिज्ञानमाला A wreath of Gajapuṣpas was placed round the neck of Sugrīva to enable Rāma to distinguish him. So says Rāmāyaṇa:—ततो गिरितटे जातामुत्पाट्य कुसुमायिताम् । लक्ष्मणो गजपुष्पीं तां तस्य कण्ठे व्यसर्जयत् ॥ आह्वय Imperative 2nd person singular of ह्वे with आ to call.

पुनरप्यवाप्य किष्किन्धां पर्जन्य इव गर्जति तस्मिन्, सुत्रामपुत्रस्ताराभिहितां हितोक्तिमतिक्रम्य दुरतिक्रमतया नियतेः समारब्धसमरो दाशरथेर्निशिततरशरशकलितनिजविशालवक्षःस्थलः क्षितितले निपपात ॥

As he again came back to Kiṣkindhā and thundered like a cloud, Indra' son, heedless of the

wholesome counsel offered by Tārā owing to the formidableness of Fate, engaged in battle and with his broad chest rent to pieces by the much too sharp arrow of Daśaratha's son, fell down on the surface of the Earth.

तस्मिन् (सुग्रीवे) पुनरपि किष्किन्धां अवाप्य पर्जन्य इव गर्जति सति Sugrīva again came back to Kiṣkindhā and roared in confidence. सुत्राम्णः पुत्रः सुत्रामपुत्रः Vālin. तारया अभिहितां हितोक्तिम् अतिक्रम्य Vālin turned a deaf ear to the advice of his wife Tārā. The words of her advice are thus given in Rāmāyaṇa:—नासहायमहं मन्ये सुग्रीवं तमुपागतम् । अवष्टब्धसहायश्च यमाश्रित्य स गर्जति ॥. विधेः दुरतिक्रमतया Because fate is intransgressible. समारब्धसमरः Vālin entered on a fight with Sugrīva. दाशरथेः निशिततरेण शरेण शकलितं निजं विशालं वक्षःस्थलं यस्य स तथोक्तः सन् क्षितितले निपपात.

अथ विदितवृत्तान्ता संतताश्रुनिष्यन्दकलुषिततरतारा तारा नगरान्निर्गत्य वारिवारितं वारणयूथपतिमिव निर्भयनिरीक्ष्यमाणसुग्रीवमुद्गतग्रीवमुत्थातुमक्षमतया क्ष्मातलार्पितकूर्परयुगलं गलदसृक्प्रसरशारशरीरं शरासनशिखरन्यस्तहस्तेन संनिकर्षस्थितेन काकुत्स्थेन कृतसंलापम्, अपेताडम्बरमिवाम्बुनिधिम्. अस्तोन्मुखमिव मयूखमालिनं, वालिनमालिङ्ग्य स्वाङ्कोत्तंसिततदुत्तमाङ्गा रघुनाथमित्थमकथयत् ॥

Then on learning the news, Tārā came out of the city with the pupils of her eyes soiled by the

ceaseless flow of tears. Vālin appeared like a tusker caught in a trap; he looked at Sugrīva fearlessly and lifted his face; but, being unable to rise, rested his elbows on the Earth; his body was tainted by the pervasion of flowing blood; he was conversing with the descendant of Raghu who stood near by with hand placed on the top of his bow; he appeared like the Ocean deprived of its roar and like the Sun about to set. Tārā embraced Vālin in that state, and adorning her lap with his head told the lord of Raghus thus.

अथ After Vālin was thus laid prostrate on the ground by Rāma's arrow. विदितः वृत्तान्तः यया सा विदितवृत्तान्ता Tārā heard of the news. संततेन अश्रु-निष्यन्देन कलुषिततरे तारे यस्याः सा The pupils of Tārā's eyes were turmoiled by incessant streams of tears. नगरान्निर्गत्य Tārā came out of the city. वार्यां वारितं वारिवारितं. वारि means the place of confinement of an elephant. Vide Amara:—वारी तु गजबन्धिनी. वारण means an elephant; यूथपति a leader; वारणयूथपति a leading tusker. निर्भयं यथा तथा निरीक्ष्यमाणः सुग्रीवः येन तं निर्भयनिरीक्ष्यमाणसुग्रीवं Vālin was looking at Sugrīva fearlessly, or Sugrīva was seen fearless by Vālin. उद्गता ग्रीवा यस्य तं उद्गतग्रीवं Vālin lifted his neck to see his slayer. उत्थातुम् अक्षमतया He was unable to rise. क्ष्मातले अर्पितं कूर्परयुगलं यस्य तं He therefore rested his elbows on the Earth. गलन् असृजः प्रसरः, तेन शारं शरीरं

यस्य तं गलदसृक्प्रसरशारशरीरं Blood streamed down and spread over his body which was thereby variegated. शरासनस्य शिखरे न्यस्तः हस्तः यस्य तेन. संनिकर्षस्थितेन काकुत्स्थेन, कृतः संलापः येन तं कृतसंलापं Vālin was talking to Rāma who stood near by with hand placed on the top of his bow. अपेताडम्बरं अम्बुनिधिमिव स्थितं Vālin resembled the Ocean bereft of its roar. अस्तोन्मुखं मयूखमालिनमिव स्थितं He looked like the setting Sun. वालिनमालिङ्ग्य Tārā embraced Vālin. स्वाङ्के उत्तंसितं तदुत्तमाङ्गं यया सा स्वाङ्कोत्तंसिततदुत्तमाङ्गा Tārā raised Vālin's head to her lap. रघुनाथं इत्थम् अकथयत्. The words of Tārā addressed to Rāma are set out in the next six stanzas.

कारुण्यं निरवधि यत्तव प्रसिद्धं
शीतांशोः सहजमिवार्तिहारि शैत्यम् ।
तत्सर्वं मनुकुलनाथ रम्यकीर्ते
मत्पापात्कथय कथं त्वया निरस्तम् ॥ १४ ॥

14. O lord of Manu's race, one of sweet repute, the limitless compassion so well-known of you like the natural coolness of the Moon able to drive out torment,—tell me, how was it totally expelled by you to my misfortune?

14. मनुकुलनाथ and रम्यकीर्ते are Vocatives addressed to Rāma. शीतांशोः सहजं आर्तिहारि शैत्यमिव तव निरवधि यत्कारुण्यं प्रसिद्धं तत्सर्वं मत्पापात् त्वया कथं निरस्तं कथय. करुणैव कारुण्यं, स्वार्थे ष्यञ्. निष्क्रान्तं अवधेः निरवधि.

एवंविधे प्रियतमेऽप्यनपेतजीवां
मां राक्षसीति रघुपुंगव साधु बुद्ध्वा ।
बाणं विमुञ्च मयि संप्रति ताटकारे
श्रेयो भवेद्दयितसंगमकारिणस्ते ॥ १५ ॥

15. O bull among Raghus, as I cling to life while my belovedmost is in this plight, know me truly as a Rākṣasī; and as such, O Tāṭakā's foe, discharge your arrow at me now. Prosperity will attend on you if you thus unite me with my dear lord.

15. हे ताटकारे Thou slayer of Tāṭakā. The suggestion is that Rāma has already got a precedent for killing a woman. Far from being a slur on his character, the killing of Tārā would bring greater glory to him. By killing the Rākṣasī Tāṭakā, Rāma has already earned the gratitude of forest-dwellers for having brought about peace and happiness to them. By killing Tārā, Rāma would be doing a meritorious act viz., one of joining her with her husband. It will be argued that Tāṭakā was a Rākṣasī and as such she deserved to be killed and the same reason will not apply to Tārā. The answer is given by Tārā that she too is a Rākṣasī. For, she is hard-hearted enough to live when her dear husband has passed away. प्रियतमे एवंविधे सत्यपि अनपेतजीवां मां राक्षसीति साधु बुद्ध्वा मयि संप्रति बाणं विमुञ्च, दयितसंगमकारिणः ते श्रेयो भवेत्.

साधारणी क्षितिभृतां मृगयेति पूर्व-
मुक्तं त्वयैव जनसंसदि सत्यवादिन् ।
शाखामृगीं तदिह मारय मां शरेण
को नाम राम मृगयुर्दयते मृगीणाम् ॥ १६ ॥

16. You have already stated in the assembly that hunting is a common avocation of kings. Therefore, O truth-teller, shoot me down with your arrow, a female monkey that I am. Rāma, which hunter would show mercy to female animals?

16. हे सत्यवादिन्. This suggests that as a truth-teller Rāma should kill Tārā in hunting which is an usual avocation for kings. सत्यं वदितुं शीलम् अस्येति सत्यवादी, तत्र संबुद्धिः सत्यवादिन्. ताच्छील्ये णिनिः. क्षितिं बिभ्रतीति क्षितिभृतः तेषां क्षितिभृतां मृगया साधारणी इति पूर्वं त्वयैव, जनानां संसत् तस्यां जनसंसदि. उक्तं You yourself said that hunting is a general avocation for kings. ततः Therefore. इह At present. शाखामृगीं formed by adding the feminine suffix ङीष् according to Pāṇini :—जातेरस्त्रीविषयादयोपधात्. मां शरेण मारय Imperative mood of the causal of मृ to die. हे राम को नाम मृगयुः मृगीणां दयते. The object governed by the root दय् often takes the Genitive case by the rule षष्ठी शेषे. The following are a few examples of an object taking the Genitive suffix. अनुकरोति भगवतो नारायणस्य—Bāṇa. सा लक्ष्मीरुपकुरुते यया परेषां—Bhāravi. साधूनामुपकर्तुं लक्ष्मीं द्रष्टुं विहायसा गन्तुम् । न कुतूहलि कस्य मनश्चरितं च महात्मनां श्रोतुम् ॥—Harṣacarita.

संत्रस्य पूर्वममुतस्तव बन्धुरेष
भेजे यथाद्रिमकुतोभयमृश्यमूकम् ।
भर्ता ममायमपि रामशरैरभेद्यं
प्राप्तो मदीयहृदयच्छलमद्रिदुर्गम् ॥ १७ ॥

17. Just as this kinsman of yours afraid of him formerly took shelter in the Ṛśyamūka mountain free from fear of anybody, so also has this lord of mine taken refuge in the mountain-fortress of my heart, impregnable even to Rāma's shafts.

17. Note the satire in एषः तव बन्धुः which refers to Sugrīva. पूर्वं अमुतः संत्रस्य. The Ablative suffix in अमुतः is due to Pāṇini :—भीत्रार्थानां भयहेतुः. न विद्यते कुतोऽपि भयम् अत्रेति तं अकुतोभयं. ऋश्यमूकम् अद्रिं यथा भेजे (तथा) अयं मम भर्तापि refers to Vālin. रामस्य शराः तैः रामशरैः. भेत्तुम् अशक्यं अभेद्यं. मम इदं मदीयं, मदीयं हृदयम् इति छलं यस्य तं मदीयहृदयच्छलं. अद्रिरेव दुर्गः तं अद्रिदुर्गं प्राप्तः. Hence so long as Vālin lives in the fortress of my heart he cannot be deemed to have been killed, nor can you claim credit for killing him. अपह्नुति is the figure of speech in the last foot of the verse.

नाहं सुकेतुतनया न च सप्तसाली
वाली न च त्रिभुवनप्रथितप्रभावः ।
तारास्मि वज्रहृदया विशिखैरभेद्या
धन्वी कथं भवसि राघव मामविद्ध्वा ॥ १८ ॥

18. I am neither the daughter of Suketu nor the group of seven Sāla trees, nor even Vālin of a fame spread over the three worlds. I am Tārā of adamant heart whom arrows could not pierce. O descendant of Raghu, how will you become an archer unless you shoot me?

18. अहं सुकेतुतनया न. Tāṭakā is the name of Suketu's daughter. Vide Bālakāṇḍa of this Campū :—यक्षः सुकेतुर्दुहिणप्रसादाल्लेभे सुतां कामपि ताटकाख्याम्. अहं सप्तसाली न. सप्तानां सालानां समाहारः सप्तसाली is an instance of समाहारद्विगु. Vide Pāṇini :—संख्यापूर्वो द्विगुः. The general rule स नपुंसकम् lays down that a Dvigu or Dvandva compound in the sense of समाहार or collection takes the Neuter gender. By way of exception a Vārtika lays down that a Dvigu ending in अ takes the Feminine gender—अकारान्तोत्तरपदो द्विगुः स्त्रियामिष्टः, and ङीप् is the feminine suffix that is added in those cases. Vide Pāṇini :—द्विगोः. Thus we get सप्तसाली. त्रिलोकी is an oft-quoted example for the same. When the latter member of a Dvigu compound happens to be a word comprised in the पात्रादि group, the gender will be neuter. Vide Vārtika :—पात्राद्यन्तस्य न. Hence त्रयाणां भुवनानां समाहारः त्रिभुवनं. Other examples :—पञ्चपात्रं चतुर्युगं. त्रिभुवने प्रथितः प्रभावः यस्य सः त्रिभुवनप्रथितप्रभावः वाली च नाहं. (किंतु) वज्रमिव हृदयं यस्याः सा वज्रहृदया (अत एव) विशिखैः अभेद्या तारा अस्मि. रघोः गोत्रापत्यं पुमान् राघवः, तत्र संबुद्धिः राघव O Rāma. मां अविद्ध्वा Without hitting

me. धन्व (=धनुः) अस्यास्तीति धन्वी. व्रीह्यादित्वात् इनिः. Vide Amara :—धनुश्चापौ धन्वशरासनकोदण्डकार्मुकाः and धन्वी धनुष्मान् धानुष्कः. कथं भवसि. You will not be considered an archer unless you shoot me too.

क्षितिपतितनयानां हन्त गर्भेश्वराणां
किमु निरवधि मौग्ध्यं शौर्यवज्जन्मसिद्धम् ।
मम हृदि निरपाये वर्तमाने कपीन्द्रे
रघुवर यदमुष्मै तिष्ठसे चापपाणिः ॥ १९ ॥

19. Ha! Best of Raghus, is boundless idiocy too, like valour, inherent by birth in princes born in sovereignty? How do you pretend to have struck the lord of monkeys with your bow in hand when he stands unhurt in my heart?

19. गर्भात् ईश्वराः गर्भेश्वराः Persons born rich. तेषां गर्भेश्वराणां adjectival to क्षितिपतितनयानां. निर्गतं अवधेः निरवधि an example of प्रादिसमास. Vide Vārtika :—निरादयः क्रान्ताद्यर्थे पञ्चम्या. मुग्धस्य भावः मौग्ध्यं Unbounded stupidity. शौर्येण तुल्यं शौर्यतुल्यं Like valour. जन्मना सिद्धं जन्मसिद्धं किमु Is it inherent by birth? हन्त Alas, an Interjection denoting sorrow. Vide Amara :—हन्त हर्षेऽनुकम्पायां वाक्यारम्भविषादयोः. यत्=यस्मात्कारणात् Because. हे रघुवर=रघूणां वर Lord of Raghus. निर्गतम् अपायात् तस्मिन् निरपाये मम हृदि. Vide Amara :—स्वान्तं हृन्मानसं मनः. कपीन्द्रे वर्तमाने सति. When Vālin continues to live in my heart free from

attack. चापः पाणौ यस्य सः चापपाणिः (सन्). The compound in चापपाणि is a बहुव्रीहि formed according to the rule सप्तम्युपमानपूर्वपदस्योत्तरपदलोपश्च, and the change of position in the word पाणि is due to Vārtika :—प्रहरणार्थेभ्यः परे निष्ठासप्तम्यौ. अमुष्मै (वालिने) तिष्ठसे You pose yourself before Vālin. The Parasmaipada root स्था takes the Atmanepada terminations in the sense of posing one's self. Vide Pāṇini :—प्रकाशनस्थेयाख्ययोश्च. In juxtaposition with the root स्था in the sense of exposing oneself the noun denoting the person to be impressed takes the Dative case. Vide Pāṇini :—श्लाघह्नुङ्स्थाशपां ज्ञीप्स्यमानः. Hence the Dative in अमुष्मै.

एवं विलपन्त्या हारायिताश्रुधारायास्तारायाः परिदेवनरवैर्बाष्पाम्बुकणाभ्युक्षणैरक्षीणैर्निःश्वासानिलैश्च कृताश्वास इव लब्धसंज्ञो वाली निजनन्दनं रघुनन्दने समर्प्याङ्गदमङ्गसङ्गिनीं कांचन काञ्चनस्रजं शोकावनतग्रीवाय सुग्रीवाय दत्वा निजभुजबलप्रशान्तासुरोऽयं प्रशान्तासुरभूत् ॥

As Tāra was thus lamenting aloud with tears streaming down like a garland, Vālin gained consciousness as if consoled by her cries of wail, by the sprinkling of the drops of her tears and by her unabating gusts of sighs, handed over the charge of his son Aṅgada to Rāma and gave the golden necklace hanging on his body to Sugrīva whose neck was bent low with grief; and then

the one that had extinguished Asuras by the might of his arm became himself extinct.

एवं Thus; in the manner set out in the preceding six verses. विलपन्त्याः adjectival to तारायाः. हारा इव आचरन्त्यः हारायिता अश्रुधाराः यस्यास्तस्याः हारायिताश्रुधारायाः Streams of tears flowing down Tārā's neck appeared like a necklace. तारायाः परिदेवनरवैः By the sobs of Tārā. बाष्पाम्बूनां कणाः, तेषाम् अभ्युक्षणानि तैः बाष्पाम्बुकणाभ्युक्षणैः By the sprays of tears sprinkled over Vālin. क्षीण is formed by the addition of त to the root क्षि. क्षि, when followed by त, becomes long according to Pāṇini :—निष्ठायामण्यदर्थे, and त following the legthened क्षि changes to न according to Pāṇini :—क्षियो दीर्घात्. न क्षीणाः अक्षीणाः तैः अक्षीणैः निःश्वासानिलैश्च By the breeze of her heavy sighs. कृतः आश्वासः यस्य सः कृताश्वासः इव As though soothed. लब्धा संज्ञा येन सः लब्धसंज्ञः वाली. Vālin gained consciousness. निजनन्दनं अङ्गदं रघुनन्दने समर्प्य After committing his son Aṅgada to the charge of Rāma. The appeal of Vālin is set out in Rāmāyaṇa thus:—बालश्चाकृतबुद्धिश्च ह्येकपुत्रश्च मे प्रियः। तारेयो राम भवता रक्षणीयो महाबलः॥ सुग्रीवे चाङ्गदे चैव निधत्स्व मतिमुत्तमाम्। अङ्गसंगिनीं कांचन काञ्चनस्रजं. It is to be noted that this golden necklace of miraculous power was presented to Vālin by Indra. शोकेन अवनता ग्रीवा यस्य तस्मै शोकावनतग्रीवाय सुग्रीवाय Sugrīva was bending down his neck in grief owing to the death of his brother. दत्त्वा Indeclinable past participle of दा. Vālin handed over his golden necklace

to Sugrīva with the words thus set out in Rāmāyaṇa :—इमां च मालामाधत्स्व दिव्यां सुग्रीव काञ्चनीम्. निजेन भुजबलेन प्रशान्ताः असुराः यस्य सः निजभुजबलप्रशान्तासुरः अयं Vālin had crushed several Asuras by the might of his arm during his lifetime. प्रशान्ताः असवः यस्य सः प्रशान्तासुः अभवत् Vālin breathed his last.

तत्र हा सकलभुवनबहुमतबाहुबल गोलभगन्धर्वसिन्धुरपञ्चताकरणपञ्चानन दशमुखभुजभुजङ्गभोगनिरोधाहितुण्डिकायितवालवलय वालिन्, कथं गतोऽसीति बाष्पाविलमुखा वलीमुखास्तस्य रामाज्ञया यथाभिप्रेतं प्रेतकृत्यं सर्वं निर्वर्तयामासुः ॥

At that time the monkeys with faces stained by tears wailed aloud—'Ha! You whose might of arm was esteemed of all the world, who acted the lion in slaying the elephant in the shape of the gandharvha Golabha, you whose coiled tail played the snake-charmer in confining the serpents' bodies in the shape of Rāvaṇa's hands, how is it that you are no more!' And at the bidding of Rāma, those monkeys performed all the funeral rites as befitted him.

तत्र At that time; on the death of Vālin. हा Interjection of grief. सकलैः भुवनैः बहुमतं बाहुबलं यस्य, तत्र संबुद्धिः. The whole world had praised the might of

Vālin's arms. गोलभ इति गन्धर्वः, स एव सिन्धुरः, तस्य पञ्चतायाः करणे पञ्चाननः, तत्र संबुद्धिः. गोलभ is the name of a Gandharva slain by Vālin. He is poetically conceived of as an elephant, and Vālin, his slayer, as a lion. पञ्चत्व or पञ्चता means death. After death a body reverts to its original state of the five elements of which it is made up. Hence it is that पञ्चत्व means death. The word पञ्च in पञ्चानन is derived from the root पचि विस्तारे. पञ्चं आननं यस्य सः पञ्चाननः A lion, because its face is broad. Vide Amara:—सिंहो मृगेन्द्रः पञ्चास्यो हर्यक्षः केसरी हरिः. दशमुखस्य भुजा एव भुजङ्गभोगाः, तेषां निरोधे अहितुण्डिकवत् आचरितं वालवलयं यस्य, तत्र संबुद्धिः. दशमुख is Rāvaṇa. His hands are compared to serpents' bodies, and the tail of Vālin which had pressed them tight are compared to a snake-charmer that confines and checks the movements of a snake. भोग A serpent's body. Vide Amara:—भोगः सुखे स्त्र्यादिभृतावहेश्च फणकाययोः. अहितुण्डिक means a snake-charmer. Vide Amara:—विषवैद्यो जाङ्गलिको व्यालग्राह्यहितुण्डिकः. वालस्य वलयं वालवलयं. हे वालिन् कथं गतोऽसि. इति So crying out. बाष्पेण आविलानि मुखानि येषां ते बाष्पाविलमुखाः वलीमुखाः Monkeys with faces soiled by tears. रामाज्ञया, अभिप्रेतम् अनतिक्रम्य यथाभिप्रेतं As befitted him. तस्य प्रेतकृत्यं सर्वं निर्वर्तयामासुः Did the cremation and all other funeral ceremonies to Vālin as befitted him.

ततो जाम्बवत्प्रमुखा वलीमुखगणा दाशरथिनिदेशात्सुग्रीवं काञ्चनकलशोदकैरभ्यषिञ्चन् ॥

Then at the command of Rāma, the hosts of monkeys headed by Jāmbavān bathed Sugrīva in coronation with the waters of golden jars.

ततः Then; after the funeral ceremonies of Vālin had been performed. जाम्बवान् प्रमुखे येषां ते जाम्बवत्प्रमुखाः वलीमुखानां गणाः वलीमुखगणाः The hosts of monkeys headed by Jāmbavān. दाशरथेः निर्देशः तस्मात् दाशरथिनिर्देशात् At Rāma's bidding. काञ्चनमयाः कलशाः तेषाम् उदकानि तैः काञ्चनकलशोदकैः With the waters poured from golden jars. सुग्रीवम् अभ्यषिञ्चन् Bathed Sugrīva in coronation. Sugrīva was crowned as the king of monkeys.

अभिषिक्ते तु सुग्रीवे रामश्यामपयोमुचा ।
अभिषेक्तुं स्थिता मेघास्तन्महीं महिषीमिव ॥ २० ॥

20. When Sugrīva was bathed in coronation by the black cloud of Rāma, the clouds stood ready to bathe the Earth as his queen.

20. राम एव श्यामपयोमुक् तेन रामश्यामपयोमुचा By the black cloud no other than Rāma. सुग्रीवे तु अभिषिक्ते तस्य (सुग्रीवस्य) महीं महिषीमिव मेघाः अभिषेक्तुं स्थिताः On the happy occasion of Sugrīva's coronation, clouds drenched the Earth with rains, and hence they seemed to perform the coronation-bath of the Earth as his queen. The idea is that Winter set in.

आर्यायान्वेषणा कार्या शरदीत्युक्तसंविदा ।
कपीन्द्रेणार्थितो राम: किष्किन्धावर्तनं प्रति ॥ २१ ॥

21. The king of monkeys gave the pledge—'Sir, the search of the revered lady will be made in autumn,' and requested Rāma to enter Kiṣkindhā.

21. हे आर्य addressed to Rāma. शरदि In Autumn. आर्यायाः अन्वेषणा Search for Sītā. कार्या Is to be done. इति Thus. उक्ता संवित् येन तेन उक्तसंविदा Having given his promise, adjectival to कपीन्द्रेण. रामः किष्कि-न्धायां वर्तनं प्रति अर्थितः Sugrīva requested Rāma to stay at Kiṣkindhā.

न योग्या नगरप्राप्तिरित्युक्तवति राघवे ।
सुग्रीवप्रार्थनाप्यासीद्भरतप्रार्थनासमा ॥ २२ ॥

22. When Rāghava stated, 'Entry into the city is not proper,' Sugrīva's request stood on a par with Bharata's request.

22. नगरप्राप्तिः Resort to the city. न योग्या इति राघवे उक्तवति सति Since his father's command was that Rāma should live in the forest for fourteen years, he would not consent to enter the city of Kiṣkindhā. Vide Rāmāyaṇa:—चतुर्दश समाः सौम्य ग्रामं वा यदि वा पुरम् । न प्रवेक्ष्यामि हनुमन् पितुर्निर्देशपालकः॥ सुग्रीवप्रार्थनापि भरतप्रार्थनया

साम आसीत् Just as Rāma did not go back to the city of Ayodhyā at the request of Bharata, so also did he not enter the city of Kiṣkindhā at the request of Sugrīva.

दत्तार्जुनविकासेन धार्तराष्ट्रान्निरस्यता ।
तेन जीमूतकालेन देवकीनन्दनायितम् ॥ २३ ॥

23. Imparting bloom to the Arjuna trees and driving out swans, that cloudy season played the part of Devakī's son (who cheered up Arjuna and put down Dhṛtarāṣṭra's sons).

23. In this verse the poet describes the advent of Winter. तेन, जीमूतानां कालः तेन जीमूतकालेन देवकीनन्दनवत् आचरितं देवकीनन्दनायितं, an instance of भावे-प्रयोग. That season of clouds behaved like Kṛṣṇa. This comparison is justified by two adjectives applicable to both Winter and Kṛṣṇa. दत्तः अर्जुनस्य विकासः येन तेन Kṛṣṇa delighted the heart of Arjuna. Winter caused the blooming of Arjuna trees. धार्त-राष्ट्रान् निरस्यता. Kṛṣṇa destroyed Kauravas. Winter expelled swans from the Earth. It is believed that swans leave the Earth in Winter and resort to the Mānasa lake. This idea can be noted in the following extract from Meghasandeśa:—आ कैलासाद्बिसकिसलयच्छेदपाथेयवन्तः संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः. धार्तराष्ट्रs are a species of swans. Vide Amara:—राजहंसास्तु ते चञ्चुचरणैर्लोहितैः सिताः । मलिनैर्मल्लिकाक्षास्ते धार्तराष्ट्राः सितेतरैः ॥

अस्माकं रूपलक्ष्मीमसकृदपहसत्यात्मकान्त्या तदास्तां
भर्तारं नः सुरेन्द्रं किमपि न गणयन्वालिनं द्राग्जघान ।
इत्थं मत्वेव वैरं झटिति घनघटा राघवस्याहवोत्था-
माशामाशाश्च रुद्ध्वा स्तनितमिषमहासिंहनादान्वितेनुः ॥

24. 'By his splendour he often ridicules the wealth of our hue. Nay, he killed Vālin in no time, caring a straw for our master Indra.' Thus seemed the clouds to entertain rancour towards Rāghava; and in revenge they suddenly blocked his hopes of battle as also all the points of the sky and released big warrior's roars under the pretext of thunder.

24. The first half of the verse sets out two reasons why the clouds bore a deep-seated grudge towards Rāma. अस्माकं रूपलक्ष्मीं आत्मकान्त्या असकृत् अपहसति Clouds are blue. So also is Rāma. This is one ground for rivalry. तत् आस्तां Let it be. The idea is—there is a much graver charge against Rāma. नः भर्तारं सुरेन्द्रं किमपि न गणयन् वालिनं द्राक् जघान. Indra is the lord of clouds, and Vālin was his son. Little caring for Indra, Rāma slew Vālin in haste. इत्थं वैरं मत्वेव घनघटाः राघवस्य, आहवे उत्तिष्ठतीति तां आहवोत्थां आशां आशाश्च रुद्ध्वा The masses of clouds marred the enthusiasm of Rāma for battle and blocked the distant spaces of the sky. आशा means both desire and the extremities of the sky. Vide Ratnamālā:—आशा दिगतितृष्णयोः.

स्तनितमिषेण महासिंहनादान् वितेनुः Clouds thundered as if to overpower Rāma with their roars. The figure of speech is सापह्नवोत्प्रेक्षा.

उपचितजीवनधाराः सत्पथभाजो निरस्तसंतापाः ।
भूपा इव नवमेघाः पौरस्त्यमहाबलाकुलिताः ॥ २५ ॥

25. Like kings who promote the avenues of life, follow the righteous path and remove the affliction of their subjects, fresh clouds that augmented the reservoirs of water, occupied the sky and removed the heat of the Sun, were disturbed by the eastern wind (by the huge host of Rāvaṇa).

25. In this verse fresh clouds are compared to kings. (1) उपचिताः जीवनस्य धाराः यैस्ते उपचितजीवनधाराः. Clouds yielded showers of water in plenty. In the case of clouds जीवनं means water. Kings multiply the walks of life of their subjects to promote their happiness. (2) सतां पन्थाः, तं भजन्तीति सत्पथभाजः. सत् means stars. सत्पथ The sky. सत्पथभाजः. Clouds occupied the sky. In the case of kings सतां साधूनां, पन्थाः. Kings resort to the path led by virtuous persons. (3) निरस्तः संतापः यैस्ते निरस्तसंतापाः Clouds quench the heat of Summer. Kings remove the torment of their subjects. (4) पुरः भवः पौरस्त्यः = पुरस् + त्यक्. Vide Pāṇini :—दक्षिणापश्चात्पुरसस्त्यक्. पौरस्त्येन महाबलेन आकुलिताः Shattered by the eastern breeze.

In the case of kings, पौरस्त्य is to be equated with पौलस्त्य on the principle—रलयोरभेदः. पौलस्त्यस्य (रावणस्य) महाबलेन आकुलिताः Perturbed by the huge strength of Rāvaṇa. नवमेघाः भूपा इव (जाताः). On these four grounds fresh clouds became comparable to kings. In the place of नवमेघाः in the text, the commentator Rāmacandrabudhendra reads दिवि मेघाः. दिवि means आकाशे.

तेन किल रघुपतिरतिमात्रप्रवृद्धमन्युः शतमन्युशरासनशारतरतारापथां घनरवमुखरितहरिन्मुखाभोगां कदम्बवनपवनाकम्पनिराडम्बरकादम्बकुटुम्बामम्बुदकवलिताम्बरां शिलीन्ध्रसंबन्धबन्धुरवसुंधरां विकचकुटजनिचयकवचितमहारण्यां प्रावृषेण्यां प्रक्रियां प्रेक्षमाणो लक्ष्मणमिदमभाषत ॥

This roused the lord of Raghus to a high pitch of fury. He looked at the display of winter in which the sky was variegated by the rainbow, the regions of all the quarters were filled with the noise of thunder, ducks in batches were dislodged from free play by the blasts of Kadamba trees, the firmament was devoured, as it were, by clouds, the Earth looked charming by the growth of mushrooms and big forests put on the coat of blooming jasmine flowers in plenty. At its sight he said to Lakṣmaṇa.

तेन किल रघुपतिः अतिमात्रप्रवृद्धमन्युः सन् Rāma's rage was roused to its height by that cloudy season.

प्रावृषि भवां प्रावृषेण्यां प्रक्रियां प्रेक्षमाणः लक्ष्मणमिदमभाषत At the sight of the free play of Winter, he said this to Lakṣmaṇa. प्रावृषेण्य = प्रावृष् + एण्य. Vide Pāṇini:— प्रावृष एण्यः. The phrase प्रावृषेण्यां प्रक्रियां is qualified by six adjectives (1) शतमन्योः शरासनं, तेन शारतरः तारापथः यस्यां तां. This refers to the rainbow variegating the sky. (2) घनानां रवाः, तैः मुखरिताः हरिन्मुखानां आभोगाः यस्यां तां. This refers to the prevalence of thundering clouds. (3) कदम्बवनानां पवनः, तस्य आकम्पः, तेन निराडम्बरं कादम्बानां कुटुम्बं यस्यां तां In the rainy season Kadambas bloom. The breeze blows over them, and Kalahaṁsas withdraw from free motion. (4) अम्बुदैः कवलितं अम्बरं यस्यां तां. The sky is enveloped in clouds, so much so that it seems to have been devoured by clouds. (5) शिलीन्ध्राणां संबन्धः, तेन बन्धुरा वसुन्धरा यस्यां तां The growth of mushroom plants covers and enchants the Earth. That mushrooms grow in plenty in Winter is referred to in Meghasandeśa also:—कर्तुं यच्च प्रभवति महीमुच्छिलीन्ध्रामवन्ध्यां तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः । वसूनि धारयतीति वसुंधरा = वसु + मुम् + धारि + खच्. Vide Pāṇini:—संज्ञायां भृतॄवृजिधारिसहितपिदमः and अरुर्द्विषदजन्तस्य मुम्. (6) विकचानां कुटजानां निचयैः कवचितं महारण्यं यस्यां तां Jasmine flowers bloomed in plenty and seemed to provide a coat to the forest sites.

अयं कालः कालप्रमथनगलाभैरभिनवै-
रहंयूनां यूनामपहरति धैर्यं जलधरैः ।

स्मराधारा धारापरिचयजडा वान्ति सहसा
नभस्वन्तः स्वन्तः कथमिव वियोगः परिणमेत् ॥ २६ ॥

26. 'This season drives out the courage of haughty youths by means of fresh clouds bearing the hue of Śiva (destroyer of Yama). Winds, inflaming love and cool by the contact of showers, blow all of a sudden. How will this separation result in any good ?

26. The six verses beginning from here represent the speech of Rāma. अयं कालः refers to the season of Winter which was afoot. कालस्य प्रमथनः कालप्रमथनः Śiva is so-called, because he destroyed काल the God of death for the rescue of Mārkaṇḍeya. कालप्रमथनस्य गलः, तस्य आभेव आभा येषां तैः कालप्रमथनगलाभैः अभिनवैः जलधरैः Śiva is often known as Nīlakaṇṭha. His neck is blue. So also are the clouds. अहं एषामस्तीति अहंयवः. अहमिति मान्तमव्ययमहंकारे. Vide Amara :—अहंयुः स्यादहंकारी and Pāṇini :—अहंशुभमोर्युस्. अहंयूनां यूनां Genitive plural of युवन्. धैर्यं अपहरति Winter drives out the courage of haughty youths. स्मरस्य आधाराः Inflaming love. धाराणां परिचयेन जडाः Slovenly by reason of contact with showers. Both are adjectival to नभस्वन्तः, plural of नभस्वत् Masculine. Vide Amara :—नभस्वद्वातपवनपवमानप्रभञ्जनाः. सहसा वान्ति Blasts of wind blow all of a sudden. वियोगः The mutual separation of lovers. कथमिव How? सु (शोभनः)

अन्तः यस्य सः स्वन्तः परिणमेत् How can good be expected to result to separated lovers in this season? Note the alliteration in all the four feet of the verse—कालः काल, यूनां यूनां, धारा धारा and स्वन्तः स्वन्तः. The figure of speech is छेकानुप्रास.

महासमरसूचकः प्रतिदिशं मनोजन्मनो
मयूरगलकाहलीकलकलः समुज्जृम्भते ।
पयोदमलिने दिने परुषविप्रयोगव्यथां
नरेषु वनितासु वा दधति हन्त के का इति ॥ २७ ॥

27. 'Heralding the big battle of Cupid in every direction, the beat of drums of peacocks' necks rises high proclaiming—Hallooh! In the day darkened by clouds, who are there among men or women that endure the acute pangs of separation?

27. This verse refers to the cry of peacocks in Winter. The peacock's cry is called केका. Vide Amara:—केका वाणी मयूरस्य. The two syllables के and का constituting the word are availed of by the poet to justify a poetic fancy. दिशि दिशि प्रतिदिशं, an instance of अव्ययीभाव compound. मनसि जन्म यस्य सः मनोजन्मा Cupid, because love springs in the hearts of men. तस्य मनोजन्मनः महासमरस्य सूचकः Proclaiming the big battle of Cupid. मयूराणां गला एव काहल्यः, तासां कलकलः The sound of trumpets in the form of

peacocks' necks. समुज्जृम्भते Reaches its height. What the proclamation is presumed to announce is set out in the second half of the verse. पयोदैः मलिने दिने In the days dark with clouds. परुषा विप्रयोगव्यथा तां The severe affliction due to separation. नरेषु वनितासु वा Among men or women. के काः दधति Who among men and who among women bear. के is masculine, and काः feminine. दधति Present tense 3rd person plural of धा 3rd conjugation in the Parasmaipada. हन्त Interjection denoting sorrow. The doom of separated couples is indeed lamentable. इति Thus, to be taken along with समुज्जृम्भते.

अम्भोधरोदरविनिर्गतवारिधारा-
संमर्दमांसलसमीरसमीर्यमाणैः ।
आमोदवीचिनिचयैः कुटजप्रसूनै-
राकाशमेतदवकाशविहीनमासीत् ॥ २८ ॥

28. 'This sky is left without interspaces by jasmine flowers bursting into bloom by the breeze thick with the contact of showers of water pouring out from the womb of clouds sending waves of fragrance.

28. This verse refers to the blasts of Winter which gave rise to the plentiful bloom of jasmine. अम्भोधराणां उदरेभ्यो विनिर्गता वारिधाराः, तासां संमर्देन मांसलैः समीरैः

समीर्यमाणानि तैः अम्भो......समीर्यमाणैः. This compound is adjectival to कुटजप्रसूनैः. मांसल is formed by adding लच् to मांस. मांसं (बलं) अस्यास्तीति मांसलः. सिध्मादित्वात् मत्वर्थीयो लच्. Vide Amara :—बलवान्मांसलोंऽसलः. आमोदवीचीनां निचयः येषां तैः आमोदवीचिनिचयैः also adjectival to कुटजप्रसूनैः. कुटज means गिरिमल्लिका, and प्रसून means flowers. Vide Amara :—प्रसूनं कुसुमं सुमम्. एतत् आकाशं अवकाशविहीनं आसीत्. The air has grown thick with such flowers.

घनश्यामलपत्रस्य व्योमन्यग्रोधशाखिनः ।
प्ररोहा इव लक्ष्यन्ते वारिधारा धरां गताः ॥ २९ ॥

29. 'The showers of water reaching the Earth appear like twigs of the banyan tree of the sky possessed of dark leaves in the form of clouds.

29. In this verse the sky is conceived of as a banyan tree, clouds as its leaves, and the streams of rain as its twigs. धरां गताः वारिधाराः Showers of water reaching the Earth. घना एव श्यामलपत्राणि यस्य तस्य घनश्यामलपत्रस्य. व्योमैव न्यग्रोधशाखी तस्य व्योमन्यग्रोधशाखिनः प्ररोहा इव लक्ष्यन्ते.

अम्भःपूरसुसंपूर्णास्तटस्थतरुपुष्पिणीः ।
नदीः पश्येह सौमित्रे प्रवृद्धाश्च दिने दिने ॥ ३० ॥

30. 'Son of Sumitrā, behold yonder the rivers rising day by day, filled with floods and decked with the flowers of trees on their banks.

30. This verse refers to the floods in rivers. हे सौमित्रे इह नदीः पश्य Lakṣmaṇa, look at the rivers in this season. नदीः is qualified by three adjectives. (1) अम्भःपूरेण सुसंपूर्णाः. पूर्ण=पॄ+त. Vide Pāṇini :—उदोष्ठ्यपूर्वस्य and रदाभ्यां निष्ठातो नः पूर्वस्य तु दः. (2) तटे तिष्ठन्तीति तथाभूतानां तरूणां पुष्पाणि आसु सन्तीति ताः तटस्थतरुपुष्पिणीः Flowers had fallen in abundance in the rivers from the trees on their banks. (3) दिने दिने प्रवृद्धाश्च The rivers were rising day by day. The feminine in नदी suggests the picture of ladies (1) who are imbued with passion, (2) who enjoy the fruits of life in the company of lovers attending on them and (3) who possess an attraction increasing day by day.

अम्भोधिपाने सलिलेन साकमापीतमौर्वाग्निशिखाकलापम् ।
तप्तोदरा वारिधरा वमन्ति विद्युल्लतोन्मेषमिषेण नूनम् ॥ ३१ ॥

31. 'Under the pretext of streaks of lightning, the clouds heated within, really vomit the flames of the submarine fire consumed by them along with water while drinking the Ocean.'

31. This verse refers to the frequent flashes of lightning in clouds. अम्भः धीयतेऽस्मिन्निति अम्भोधिः The sea. तस्य पानं तस्मिन् अम्भोधिपाने At the time of drinking the waters of the sea. सलिलेन साकं Along with water. आपीतं Drunk, Past passive participle

of पा with आ. ऊरोर्जातः और्वः अग्निः, तस्य शिखाः, तासां कलापः तं और्वाग्निशिखाकलापं The flames of the submarine fire. It is believed that the Ocean harbours the fire known as Baḍabāgni. वारिधराः The clouds. तप्तं उदरं येषां ते तप्तोदराः (सन्तः) Since the water drunk by clouds is heated by the submarine fire their belly is heated, and hence they vomit the flames of that fire. विद्युत् लतेव, तस्याः उन्मेषः, तस्य मिषेण Under the pretext of streaks of lightning. नूनं, Indeed, suggests that the idea is a poetic fiction. Really it is the lightning that flashed, but poetically flames of fire are treated as emerging from clouds.

इत्थं प्रवृत्तेषु घनदिनेषु दाशरथिना कथमपि नीतेषु तदाकारकान्तिं गमितमिव शनैः शनैर्मेघमण्डलं पाण्डुरमभूत् । तस्य चापव्यापारवेलायां न संनिधातव्यमित्यन्तरिक्षादन्तर्हितं किल पाकशासनशरासनम् ॥

When the cloudy days that had thus set in were somehow spent by the son of Daśaratha, the clouds gradually grew pale as if affected by the colour of his person. Indra's bow disappeared from the sky, perhaps because it thought that it ought not to be present when Rāma's bow was at work.

The rainy season gradually disappears. तस्य आकारकान्तिः तां तदाकारकान्तिं गमितमिव The clouds too seemed to be reduced to the state of Rāma's person. They

thinned and grew pale. The rainbow too disappeared from the sky. Why? Rāma was about to use his bow. What right had the rainbow to show its face before Rāma's bow? तस्य (रामस्य) चापव्यापारवेलायां न संनिधातव्यं (मया) इति (मत्वा).

रघुपतिचापघोषसमयो भवितेति किल
व्युपरतमुद्भटं घनघटाजनितं स्तनितम् ।
श्वसितमरुद्भिरस्य विजितः किल शान्तिमगा-
त्परिचितकेतकीकुटजनीपवनः पवनः ॥ ३२ ॥

32. The loud thunder of clouds became extinct, perhaps because the hour had come for the twang of Rāma's bow. The wind familiar to the Ketakī, Kuṭaja and Nīpa forests calmed down, perhaps because it was vanquished by the gusts of his sighs.

32. This verse states that clouds ceased to thunder and the monsoon ceased to blow. घनानां घटा, तया जनितं घनघटाजनितं उद्भटं स्तनितं व्युपरतं. स्तनितं means thunder. Why did thunder cease to be? A fictitious reason for it is assigned in the first foot of the verse, viz., that a powerful rival was to come into being in the form of the twang of Rāma's bow. रघुपतिचापघोषसमयः भविता 1st Future 3rd person singular of भू. इति किल (मत्वा) to be taken along with व्युपरतं.

Similarly a reason is assigned in the second half of the verse for the cessation of the breeze. अस्य (रामस्य) श्वसितमरुद्भिः विजितः किल Because it was vanquished by the long sighs of Rāma. Suffering heavily from the torment of separation, Rāma released long gusts of sighs more vehement than the blasts of winter. पवनः शान्तिम् अगात् . The blast of wind came to an end. What kind of wind? परिचितानि केतकीनां कुटजानां नीपानां च वनानि येन सः The wind which had freely blown over Ketakī, Kuṭaja and Kadamba forests. अगात् Aorist 3rd person singular of इ. Vide Pāṇini :— इणो गा लुङि.

तापोपशान्तिनटनात्कृतलोकहर्षा
वर्षानटी गगनरङ्गतलात्प्रयाता ।
अम्भोदवाद्यमचिरेण शशाम सर्वं
निर्वापिताश्च सहसैव तटित्प्रदीपाः ॥ ३३ ॥

33. The actress of Winter that instilled joy in the world by playing the dance of quelling its heat disappeared from the stage of the sky. Shortly all the harps of clouds ceased to play. And, the lamps of lightning were presently extinguished.

33. Winter is conceived of as an actress. वर्षाः एव नटी वर्षानटी. The word वर्षा is always used in the Feminine plural. Vide Amara :—स्त्रियां प्रावृट् स्त्रियां भूम्नि

वर्षाः. तापस्य उपशान्तिः, सैव नटनं तस्मात् तापोपशान्तिनटनात्. The cooling of the world's heat constitutes her action on the stage. कृतः लोकस्य हर्षः यया सा कृतलोकहर्षा. An actress would please the spectators by her staging. Likewise Winter had pleased the whole world by removing its torment of heat. गगनमेव रङ्गतलं तस्मात् गगनरङ्गतलात् प्रयाता. After finishing her acting an actress would make an exit from the stage. Like-wise Winter disappeared from the stage of the sky. सर्वं. अम्भोदा एव वाद्यं अम्भोदवाद्यं शशाम. When the actress goes out, the stage closes and the musical band also comes to an end. At the exit of Winter the band of thundering clouds similarly came to an end. अचिरेण In a short while. सहसैव All of a sudden. तटित एव प्रदीपाः तटित्प्रदीपाः च निर्वापिताः. At the close of the stage lights would become extinct. Here the lights of lightning became extinct.

क्रमेण वाहिनीजातं सकलं भाविनीं वानरवाहिनीपूर्ति-मसहमानमिव तनिमानमभजत। तथा दुर्दिनापाये लङ्कायामपि राजहंसनिःशङ्कसंचारो भविष्यतीति मत्वा किल भूम्यामपि समजनि राजहंसनिःशङ्कसंचारः ॥

In due course all the rivers grew thin as if intolerant of the future massing of the troops of monkeys. Verily thinking that with the close of the cloudy days (evil days) the free play of

swans (free movements of the Sun and the Moon) would commence even in Laṅkā, the fearless motion of swans (the brave march of the best of kings) on earth came to be.

क्रमेण Gradually. सकलं वाहिनीजातं. वाहिनी means a river. जात denotes a collection. वाहिनीनां जातं All the rivers. तनोर्भावः तनिमा. Vide Pāṇini:— पृथ्वादिभ्य इमनिज्वा. तम् अभजत The rivers gradually thinned. It is accounted for poetically thus— भाविनीं वानरवाहिनीपूर्तिं असहमानमिव Since another वाहिनी (army) of monkeys was about to swell up in large numbers, these Vāhinīs (rivers) got reduced by grief due to envy. वाहिनी means an army. Vide Vaijayantī:—सेनानद्योश्च वाहिनी. तथा Likewise. दुर्दिनानां अपाये When cloudy days were at an end; when the tyrannous regime of Rāvaṇa was shaken. लङ्कायामपि Even in the city of Rāvaṇa as elsewhere on Earth. राजा च हंसश्च, तयोः निःशङ्कं संचारः राजहंसनिःशङ्कसंचारः भविष्यतीति मत्वा किल. Here राजन् and हंस mean respectively the Moon and the Sun. Vide Viśva—राजा प्रभौ नृपे चन्द्रे यक्षे क्षत्रियशक्रयोः and Amara:—भानुर्हंसः सहस्रांशुः. In the Bālakāṇḍa it has been mentioned that even the Sun and the Moon could not freely move in Laṅkā out of fear for Rāvaṇa. If Rāvaṇa were slain they could fearlessly move about. भूम्यामपि राजहंसानां निःशङ्कं संचारः समजनि. Swans (राजहंसाः) came back to the Earth after the close of winter. Why did Rājahaṁsas

come to the Earth? Because their friends—राजहंसs (the Moon and the Sun) too were going to move about freely even in the city of Rāvaṇa shortly. समजनि Aorist 3rd person singular of जन् with सं.

एवं प्रोषितायामपि प्रोषितजनशेमुषीमुषि प्रावृषि—

When thus the winter that had robbed the persons in exile of their brains, itself went into exile—

एवं refers to the several details enumerated above which marked the disappearance of Winter. प्रोषितजनानां शेमुषीं मुष्णातीति, तस्यां प्रोषितजनशेमुषीमुषि adjectival to प्रावृषि. प्रोषित = प्र-वस् + त meaning a person in exile. शेमुषी means intellect, courage. Vide Amara :—बुद्धिर्मनीषा धिषणा धीः प्रज्ञा शेमुषी मतिः. Winter robs persons in exile of their mental equilibrium owing to the pangs of separation from their sweethearts. प्रोषितायां (सत्यां) अपि Though Winter passed off.

कामाक्षिप्तपृषत्कभिन्नहृदयच्छिद्रप्रणालीगल-
न्मैत्रीसारलघौ प्रतिश्रवभरं निर्वोढुमप्यक्षमे ।
सुग्रीवे चिरसंस्थितां शमयितुं रागान्धतां तादृशीं
किष्किन्धां द्रुतमाप कोपकलुषो रामाज्ञया लक्ष्मणः ॥ ३४ ॥

34. The shafts discharged by Cupid having pierced the heart (of Sugrīva), making a number of holes therein whereby the essence of friendship seemed to have drained off, Sugrīva grew too light-hearted to carry out his pledge. Then in order to put down the blindness of passion growing fast for a long while in Sugrīva, Lakṣmaṇa excited by indignation went to Kiṣkindhā at the bidding of Rāma in haste.

34. कामेन क्षिप्ताः पृषत्काः, तैः भिन्नं हृदयं, तस्य छिद्रमेव प्रणाली, तया गलन् मैत्रीसारः यस्य सः, अत एव च लघुः तस्मिन् कामक्षिप्तपृषत्कभिन्नहृदयच्छिद्रप्रणालीगलन्मैत्रीसारलघौ Sugrīva's heart had been pierced by the shafts of Cupid, and through the holes made thereby the friendship which he had contracted with Rāma seemed to have flowed out, thereby making him as light or as worthless as a straw. The idea is that Sugrīva was so much immersed in the pleasures of love that he even forgot his friendship with Rāma. (अत एव) Consequently. प्रतिश्रवस्य भरः तं प्रतिश्रवभरं अपि निर्वोढुं अक्षमे He was therefore unable to discharge the responsibilities of his solemn undertaking of searching for Sītā. Vide Amara:—अङ्गीकाराभ्युपगमप्रतिश्रवसमाधयः. निर्वोढुं Infinitive of purpose of वह् with निर् to carry out. लघौ and अक्षमे are adjectival to सुग्रीवे. चिरसंस्थितां तादृशीं रागान्धतां शमयितुं To drive out that blindness due to passion which was so deep-rooted in him. रामाज्ञया कोपकलुषः लक्ष्मणः किष्किन्धां द्रुतं आप.

ततः 'सौमित्रिरतिरुष्टः प्रविष्ट' इत्यङ्गदेन विज्ञापितोऽप्यनङ्गसंगरसंगतपरिश्रमादजातजागरः सुग्रीवस्तद्दर्शनत्राससंचलितसकलप्लवङ्गबलकिलकिलायितेन प्रबुद्धः सचिवयोः प्लक्षप्रभावनाम्नोः प्रभावेण प्रकृतिं प्रपेदे ॥

Then though informed by Aṅgada that the son of Sumitrā fuming with fury had entered the city, Sugrīva did not wake up but was sharply roused by the bustle of the hosts of monkeys that had all been moved to fear at the sight of Lakṣmaṇa, and he then came back to his normal state through the good offices of his two ministers named Plakṣa and Prabhāva.

ततः सौमित्रिः अतिरुष्टः प्रविष्टः इति. अङ्गदेन विज्ञापितोऽपि Though informed by Aṅgada. अनङ्गसङ्गरेण संगतः परिश्रमः तस्मात् Sexual union is generally described as अनङ्गसङ्गर—Cupid's battle. Out of fatigue due to his engagement therein. अजातः जागरः यस्य सः अजातजागरः सुग्रीवः Sugrīva did not wake up. तस्य (लक्ष्मणस्य) दर्शनं, तेन (जातः) त्रासः, तेन संचलितानां सकलानां प्लवङ्गबलानां किलकिलायितेन प्रबुद्धः He was roused by the tumultuous cries of the monkeys struck with panic at the sight of Lakṣmaṇa. प्लक्षः प्रभावश्च नाम्नी ययोस्तयोः प्लक्षप्रभावनाम्नोः सचिवयोः प्रभावेण प्रकृतिं प्रपेदे Through the counsel of his two ministers named Plakṣa and Prabhāva, Sugrīva shook off his indolence and came back to his senses. The counsel of

the two ministers is thus set out in Rāmāyaṇa :— सोऽयं रोषपरीताक्षो द्वारि तिष्ठति वीर्यवान् । वानरान्वानरपते चक्षुषा प्रदहन्निव ॥ तस्य मूर्ध्ना प्रणम्य त्वं सपुत्रः सह बन्धुभिः । गच्छ शीघ्रं महाभाग रोषो ह्यस्य निवर्त्यताम् ॥

तस्मिन्सुग्रीवे राघवरोषस्य कारणं निरूपयति सति सद्य एव मुखरितहरिन्मुखोऽभूल्लक्ष्मणस्य ज्याघोषः ॥

When that Sugrīva was making conjectures about the cause of Rāghava's wrath, there burst forth suddenly the twang of Lakṣmaṇa's bow filling all the points of the sky with noise.

तस्मिन् सुग्रीवे राघवरोषस्य कारणं निरूपयति सति Sugrīva speculated what might be the cause of Rāma's indignation. It is thus set out in Rāmāyaṇa :— न मे दुर्व्याहृतं किंचिन्नापि मे दुरनुष्ठितम् । लक्ष्मणो राघवभ्राता क्रुद्धः किमिति चिन्तये ॥ मुखरितानि हरितां मुखानि येन सः मुखरितहरिन्मुखः लक्ष्मणस्य ज्याघोषः अभूत् The twang of Lakṣmaṇa's bow filled all the quarters with echoes. The idea is that Lakṣmaṇa strung his bow in indignation.

तत्रासनं द्रुतमपास्य पतिः कपीनां
तत्रास नम्रवदनो घनचापघोषात् ।
संतोषमोक्षमिव भूरि भजन्भुजंगः
संतापनाशपिशुनात्तरुणाभ्रघोषात् ॥ ३५ ॥

35. At that hour the king of monkeys rose suddenly from his seat, and bending his face low,

trembled at the loud stringing of the bow like a serpent that is faced with a great impediment of joy at the fresh thunder of clouds signalling the subsidence of heat.

35. तत्र कपीनां पतिः द्रुतं आसनं अपास्य Sugrīva left his seat. घनः चापस्य घोषः तस्मात् घनचापघोषात् On hearing the loud twanging of Lakṣmaṇa's bow. नम्रं वदनं यस्य सः नम्रवदनः (सन्) With face bent low. नम्र=नम्+र. Vide Pāṇini :—नमिकम्पिस्म्यजसकमहिंसदीपो रः. तत्रास Feared, Perfect 3rd person singular of त्रस्. Conjugate :— तत्रास त्रेसतुः-तत्रसतुः त्रेसुः-तत्रसुः, त्रेसिथ-तत्रसिथ त्रेसथुः-तत्रसथुः त्रेस-तत्रस, तत्रास-तत्रस त्रेसिव-तत्रसिव त्रेसिम-तत्रसिम. For एत्वाभ्यास-लोपविकल्प vide Pāṇini :—वा जॄभ्रमुत्रसाम्. The Ablative in घोषात् is due to juxtaposition with तत्रास. Vide Pāṇini :—भीत्रार्थानां भयहेतुः. A simile for Sugrīva's fear at the twang of Lakṣmaṇa's bow is set out in the second half of the verse. तरुणः अभ्रः, तस्य घोषः तस्मात् तरुणाभ्रघोषात् At the thunder of a fresh cloud. भूरि संतोषमोक्षं भजन् भुजङ्ग इव When the cloud thunders, peacocks dance in joy, and consequently snakes abandon their joy. Sugrīva grew dispirited likewise. संतापनाशपिशुनात् applicable both to the thunder of clouds and to the twang of Lakṣmaṇa's bow. The one forestalls the subsidence of heat on earth, the other the removal of misery on earth. संतोषमोक्षं भजन् is also applicable to both भुजङ्ग and Sugrīva.

तत्र 'प्रतिश्रुतकार्यप्रोत्साहनाय कुपितेन भ्रात्रा प्रेषित' इति मारुतिना धार्यमाणधैर्यः सुग्रीवः सौमित्रिं सान्त्वयितुं तारां प्रेषितवान् ॥

At that time Māruti told him that Lakṣmaṇa had been sent by his indignant brother for goading him on to carry out the work promised to be done. He then took courage and sent Tārā to console the son of Sumitrā.

तत्र At that hour. प्रतिश्रुतं कार्यं (सीतान्वेषणरूपं), तस्मिन् प्रोत्साहनाय कुपितेन भ्रात्रा (रामेण लक्ष्मणः) प्रेषितः इति मारुतिना. From प्रतिश्रुत up to प्रेषितः represents the words of Hanūmān. धार्यमाणं धैर्यं यस्य सः धार्यमाणधैर्यः सुग्रीवः Sugrīva shook off his fears, because it was only a friendly warning. सौमित्रिं सान्त्वयितुं तारां प्रेषितवान् He sent Tārā to appease Lakṣmaṇa, because if he were to present himself at once, Lakṣmaṇa might be irritated, and the imploration of a lady will more effectively cool the temper of Lakṣmaṇa. Vide Rāmāyaṇa:—त्वद्दर्शनविमुक्तात्मा न स्म कोपं करिष्यति । नहि स्त्रीषु महात्मानः क्वचित्कुर्वन्ति दारुणम् ॥

द्राग्वारुणीभजननिह्नुतराजतेजो
निष्क्रान्ततारमुपशान्ततमोविकारम् ।
पूर्वाशया विशति सत्पथभाजि मित्रे
सत्यं निशान्तसममस्य निशान्तमासीत् ॥ ३६ ॥

36. As the Sun wading through the sky enters on the eastern horizon, the last moments of the night quickly witness the Moon's lustre dimmed by the contact of the West, the stars fading away and the contamination of darkness coming to an end. In the same way, as the friend (Lakṣmaṇa) walking the virtuous path stepped in by reason of the hope previously held out, the harem of Sugrīva quickly witnessed the Royal glory dimmed by the use of wine, Tārā coming out and the corruption of passions coming to an end. Truly Sugrīva's harem resembled the last moments of a night.

36. At the hour of Lakṣmaṇa's entry Sugrīva's home put on the appearance of a night coming to its close. अस्य (सुग्रीवस्य) निशान्तं Sugrīva's home. Vide Amara :— निशान्तवस्त्यसदनभवनागारमन्दिरम्. सत्यं Truly. निशायाः अन्तः, तेन समं निशान्तसमं आसीत् Resembled the close of a night. How was Sugrīva's निशान्त ? (1) द्राक् वारुण्याः भजनं, तेन निह्नुतं राज्ञस्तेजः यस्मिंस्तत् द्राग्वारुणीभजननिह्नुतराजतेजः The king's valour was quickly dimmed by the use of wine. Immersed in drinking wine, Sugrīva had lost his royal dignity and power. वारुणी means wine. (2) निष्क्रान्ता तारा यस्मात्तत् निष्क्रान्ततारं Sugrīva's wife Tārā came out to console Lakṣmaṇa. (3) उपशान्तः तमोविकारः यस्मिंस्तत् उपशान्ततमोविकारं Passion ceased to have its free play. How is the end of a night? (1) द्राक् वारुण्याः भजनेन निह्नुतं राज्ञस्तेजो यस्मिंस्तत्. वारुणी

means the West. वरुणस्य इयं वारुणी The dik presided over by Varuṇa. राजन् here means the Moon. The Moon's lustre is dimmed as he reaches the west. (2) निष्क्रान्ताः ताराः यस्मात्तत् Stars disappear from the sky. (3) उपशान्तः तमोविकारः यस्मिंस्तत् Darkness ceases to hold its sway. When did Sugrīva's home put on such an appearance? पूर्वा आशा तया पूर्वाशया In the hope of exacting the performance of the promise previously made by Sugrīva. सतां पन्थाः सत्पथः, तं भजतीति सत्पथभाक्, तस्मिन् सत्पथभाजि मित्रे विशति सति When Lakṣmaṇa of righteous conduct entered. At what stage is the night compared to Sugrīva's home? सतां (नक्षत्राणां) पन्थानं भजतीति तथाभूते, मित्रे पूर्वाशया विशति सति. सत् means stars, सत्पथ the sky, मित्र the Sun, and पूर्वाशा the eastern quarter. When the Sun in his march through the sky comes up the eastern horizon. Vide Viśva :—मित्रं सुहृदि मित्रोऽर्कः.

सा तु रामा रामानुजमासाद्य चैनमवोचत—

That lady (Tārā) drew near Lakṣmaṇa and told him—

सा तु रामा refers to Tārā. रामा means a beautiful lady. Vide Amara :—सुन्दरी रमणी रामा. The word रामा is used to suggest that by her personality she would favourably impress Lakṣmaṇa and remove his anger. रामानुजं आसाद्य Having come to Lakṣmaṇa. The word रामानुज is used to suggest that as Rāma's brother,

Lakṣmaṇa too possessed all the good qualities of Rāma and he could be easily appeased. एनं = लक्ष्मणं. अवोचत Aorist of ब्रू or वच् in the Ātmanepada.

प्राचीनं व्यसनं सुरेन्द्रतनयाज्जातं वने भ्राम्यतः
सुग्रीवस्य निराकृतं खररिपोर्बाणेन सालच्छिदा ।
अद्यास्य व्यसनं तु पञ्चविशिखादासीदुपेन्द्रात्मजा-
त्सौमित्रे तदपि प्रशान्तमभवज्ज्याघोषमात्रेण ते ॥३७॥

37. 'Sugrīva's grief of old caused by the son of Indra as he roamed about in the woods was dispelled by the arrow of Khara's foe that uprooted the Sāla trees. His vice now is caused by the son of Indra's brother (Cupid) with his five shafts, and that too has been ended to-day by the mere twang of your bow, O son of Sumitrā.'

37. प्राक् भवं प्राचीनं व्यसनं The grief of old. Of whom? सुग्रीवस्य Of Sugrīva. Grief due to whom? सुरेन्द्रतनयात् जातं Caused by Vālin. What was Sugrīva doing then? वने भ्राम्यतः He roamed about in the forest. निराकृतं The grief was dispelled. By what? सालान् छिनत्तीति तेन सालच्छिदा खररिपोर्बाणेन By Rāma's arrow which uprooted the seven Sāla trees. अद्यास्य व्यसनं तु The present vice of Sugrīva. व्यसन means both grief and vice. Vice, due to what? उपेन्द्रस्य आत्मजात् पञ्चविशिखात् Due to Cupid, born of Viṣṇu. आसीत्. हे

सौमित्रे तदपि ते ज्याघोषमात्रेण प्रशान्तमभवत्. The first व्यसन (grief) of Sugrīva was caused by Indṛa's son Vālin. The present व्यसन (vice) of Sugrīva was caused by Indra's brother's son Manmatha. The first grief was dispelled by Rāma, the present one by Rāma's brother Lakṣmaṇa. The old grief was removed with the assistance of an arrow duly discharged from a bow, the present one by the mere stringing of the bow. When Rāma dealt with Indra's son, it is proper that Rāma's brother should deal with Indra's brother's son. What Rāma's arrow achieved by its discharge has been achieved by the mere twanging of Lakṣmaṇa's bow. This is suggestive of Lakṣmaṇa's greatness.

तदनन्तरं तारासान्त्ववचनप्रशान्तकोपेन सौमित्रिणा साकं तपनतनयः सविनयमाश्रित्य दाशरथिं प्राञ्जलिर्व्यजिज्ञपत्—'देव, कपिबलमखिलकुलाचलनिलयमनिलतनयेनाहूतम् । पुरुहूत इव पुलोमजापहारिणमनुह्लादं, रावणं रणे निहनिष्यसि' इति । ततः—

Afterwards when the anger of Lakṣmaṇa subsided by the appeasing words of Tārā, Sugrīva in all humility went along with him to Rāma and joining the palms of his hands in reverence informed him—'My lord, the entire host of monkeys residing in the Kula mountains has been summoned

by Hanūmān. You will slay Rāvaṇa in battle as Indra did Anuhlāda who carried away the daughter of Puloman.' Afterwards—

तदनन्तरं After Tārā implored thus. तारायाः सान्त्ववचनेन प्रशान्तः कोपः यस्य तेन सौमित्रिणा साकं तपनतनयः Sugrīva. विनयेन सहितं सविनयं Adverbial adjunct. दाशरथिं आश्रित्य प्राञ्जलिः व्यजिज्ञपत् Aorist of the causal of ज्ञा with वि. देव. अखिलाः कुलाचलाः निलयः यस्य तत् कपिबलं अनिलतनयेन आहूतं Past Passive Participle of ह्वे with आ to summon. पुलोमजापहारिणं अनुह्लादं पुरुहूत इव रावणं रणे निहनिष्यसि In days of old Indra who was in love with the daughter of Puloman slew the demon Anuhlāda who took her off with the connivance of her father, and Puloman too was slain by Indra. इति Thus Sugrīva intimated to Rāma the readiness of the hosts of monkeys to search for Sītā. ततः Then.

ककुभि कुलिशपाणेर्मैथिलीं तां विचेतुं
विनतमथ दिशायां मारुतिं प्रेतभर्तुः ।
वरुणादिशि सुषेणं यक्षराजाश्रितायां
हरिति शतबलिं च प्राहिणोद्वानरेन्द्रः ॥ ३८ ॥

38. In order to search for Sītā, daughter of the king of Mithilā, the lord of monkeys sent Vinata to the East, the quarter of Indra; Hanūmān to the South, the quarter of Yama; Suṣeṇa to

the West, the quarter of Varuṇa; and Śatabali to the North, the quarter cherished by the king of Yakṣas.

38. वानरेन्द्रः तां मैथिलीं विचेतुं कुलिशपाणेः ककुभि विनतं प्राहिणोत्. कुलिशं पाणौ यस्य सः कुलिशपाणिः Indra who holds the Vajra as a weapon in his hand. तस्य कुलिशपाणेः ककुभि Locative singular of ककुभ् meaning a quarter. Vide Amara:—दिशस्तु ककुभः काष्ठाः. अथ प्रेतभर्तुः दिशायां मारुतिं प्राहिणोत्. प्रेतानां भर्ता The Lord of the dead. तस्य प्रेतभर्तुः. दिशायां Locative singular of दिशा. Nouns ending in a consonant often take the final augment आ according to Bhāguri. Vide Kārikā:—वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः । आपं चैव हलन्तानां यथा वाचा निशा दिशा ॥. (अथ) वरुणदिशि सुषेणं प्राहिणोत् (अथ) च यक्षराजाञ्चितायां हरिति शतबलिं प्राहिणोत्. Kubera is the lord of Yakṣas. Vide Amara:—कुबेरस्त्र्यम्बकसखो यक्षराड्गुह्यकेश्वरः.

तदनु दिनेषु केषुचिद्गतेषु 'मासातिपातनासहो नियतमुदग्रदण्डः सुग्रीव' इति सत्वरमितरदिगन्तरप्रेषितेषु प्रतिनिवृत्तेषु प्लवङ्गबलेषु, पितृपतिहरिति प्रेषिता मारुतिजाम्बवदङ्गदनलनीलप्रभृतयोऽप्यलब्धसीतोपलब्धयस्तनयनाशकुपितकण्डुशापनिःशेषितचराचरमपरिचितचारप्रान्तरं कान्तारं क्रान्त्वा कान्तारे कस्मिंश्चिदसुरमेकं निरीक्ष्य रक्षःपतिरिति बुद्ध्वा युद्धसंनद्धा बभूवुः ॥

Then after the lapse of a few days the hosts of monkeys sent in all other directions came back

quickly, afraid of the stern discipline of Sugrīva who would not tolerate the expiry of the month. But those sent to the South headed by Māruti, Jāmbavān, Aṅgada, Nala and Nīla, unsuccessful in obtaining news of Sītā, crossed the forest stripped of all beings, moving and unmoving, by the curse of Kaṇḍu enraged by the death of his son, through its long barren track, and when they saw a certain Asura in a forest they took him to be the king of Rākṣasas and got ready for battle.

तदनु After the monkeys had been sent in different directions in search of Sītā. केषुचिद्दिनेषु गतेषु (सत्सु) When a few days had elapsed. मासस्य अतिपातनं, तस्य असहः. The command of Sugrīva at the time of sending the monkeys is thus set out in Rāmāyaṇa:—ऊर्ध्वं मासान्न वस्तव्यं वसन्वध्यो भवेन्मम. One month was the time limited for the search of Sītā and return. नियतं Certainly. उदग्रं दण्डं यस्य सः उदग्रदण्डः सुग्रीवः इति (मत्वा) इतरदिगन्तरप्रेषितेषु प्लवङ्गबलेषु प्रतिनिवृत्तेषु (सत्सु) The monkeys sent in all directions except the south came back. पितृपतेः हरित् तस्यां पितृपतिहरिति प्रेषिताः. मारुतिश्च जाम्बवांश्च अङ्गदश्च नलश्च नीलश्च प्रभृतयः येषां ते. By the word प्रभृति are to be taken गज, गवाक्ष, गवय and others. अलब्धा सीतायाः उपलब्धिः यैस्ते अलब्धसीतोपलब्धयः Unable to trace the whereabouts of Sītā. कन्तारं क्रान्त्वा They crossed a forest. How was that forest? (1) तनय-नाशेन कुपितस्य कण्डोः शापेन निःशेषिताः चराचराः यस्मिंस्तत्. The

story of the devastation of the forest by the curse of the sage Kaṇḍu is thus related in Rāmāyaṇa :— कण्डुर्नाम महाभागः सत्यवादी तपोधनः । महर्षिः परमामर्षी नियमैर्दुष्प्रधर्षणः ॥ तस्य तस्मिन्वने पुत्रो बालको दशवार्षिकः । प्रणष्टो जीवितान्ताय क्रुद्धस्तत्र महामुनिः ॥ तेन धर्मात्मना शप्तं कृत्स्नं तत्र महद्वनम् । अशरण्यं दुराधर्षं मृगपक्षिविवर्जितम् ॥ (2) परिचितः चारः यस्मिंस्तत् परिचितचारं, न विद्यते परिचितचारं प्रान्तरं यस्मिंस्तत् अपरिचितचारप्रान्तरं. Vide Amara :—प्रान्तरं दूरशून्योऽध्वा. कस्मिंश्चित्कान्तारे. This refers to another forest. एकं असुरं निरीक्ष्य रक्षःपतिरिति बुद्ध्वा. They saw a certain demon whom they mistook for Rāvaṇa. युद्धाय संनद्धाः युद्धसंनद्धाः बभूवुः They hastened to wage battle with him.

निशिचरपतिरित्यवेत्य रोषादशनिनिपातनिभेन ताडनेन ।
असुरहितममुं प्रहृत्य दैत्यं सुरहितमेव चकार वालिसूनुः ॥ ३९ ॥

39. The son of Vālin mistaking him for the king of Rākṣasas angrily struck the demon dead with a blow like the stroke of a thunderbolt and did a service to the gods.

39. वालिनः सूनुः वालिसूनुः Aṅgada. (तं) निशिचरपतिः इत्यवेत्य Thinking that he was Rāvaṇa. रोषात् In indignation, due to his carrying away Sītā. अशनेः निपातः, तेन सदृशं, तेन अशनिनिपातनिभेन. निभ and its synonyms like संकाश cannot be used separately, but only as latter members of compounds. Vide Amara :—स्युरुत्तरपदे त्वमी । निभसंकाशनीकाशप्रतीकाशोपमादयः ॥.

ताडनेन By a blow which resembled the fall of a thunderbolt. अमुं दैत्यं. असुभिः रहितं असुरहितं यथा तथा प्रहृत्य. After beating him to death. सुरेभ्यो हितं सुरहितं एव चकार. The apparent contradiction lies in the fact that by making the demon असुरहित he caused सुरहित. A man cannot do both असुरेभ्यो हितं and सुरेभ्यो हितं—service to demons and service to gods. The contradiction is explained away by dissolving असुरहितं as असुभिः रहितं lifeless, and सुरहितं as सुराणां हितं good to gods.

ततस्तारेयवचनात्तत इतो विचित्य निकटगिरिसानुशयाः सानुशयाः सलिलाशया जलचरपतङ्गपतनोत्पतनानुमीयमानपल्वलोपशयं किमपि कुहरमवगाह्य कंचन काञ्चनमयं मयमायानिर्मितं विहिततपोभङ्गायै सुराङ्गनायै हेमायै द्रुहिणेन वितीर्णं मेरुसावर्णिदुहित्रा स्वयंप्रभया कृतावनं वनोद्देशमविशन् ॥

Afterwards they searched hither and thither under the orders of the son of Tārā, climbed up the peak of an adjoining mountain, grew dejected and in quest of water entered a ravine containing a pool whose existence could be inferred from water-fowls flying up and down and walked into a forest of gold, produced by the occult powers of Maya and granted by Brahmā unto the celestial damsel Hemā in reward for disturbing Maya's

penance and protected by Svayamprabhā, daughter of Merusāvarṇi.

ततः Afterwards. तारायाः अपत्यं पुमान् तारेयः = तारा + ढक्. Vide Pāṇini :—स्त्रीभ्यो ढक्. तस्य वचनात् तारेयवचनात् At the bidding of Aṅgada. तत इतो विचित्य After searching here and there. निकटे गिरिः, तस्य सानवः, तेषु शेरत इति निकटगिरिसानुशयाः Occupying the higher slopes of an adjoining mountain. अनुशयेन सह वर्तन्त इति सानुशयाः Struck with grief. Vide Viśva :—भवेदनुशयो द्वेषे पश्चात्तापानुबन्धयोः. वानराः. सलिले आशा तया सलिलाशया In quest of water. जलचराः पतङ्गाः, तेषां पतनानि उत्पतनानि च, तैः अनुमीयमानं पल्वलं, तस्य उपशयः तं. किमपि कुहरं अवगाह्य The monkeys saw swans and other water-birds flying up and down wherefrom they inferred there was a pond near by and accordingly they reached the hollow which contained the pond. कंचन वनोद्देशं अविशन् By walking into the hollow they entered a forest. How was the forest? (1) काञ्चनमयं The trees there were of gold. (2) मयस्य मायया निर्मितं It was constructed by the magical skill of Maya. (3) विहितः तपोभङ्गः यया तस्यै विहिततपोभङ्गायै सुराङ्गनायै हेमायै In that forest the celestial damsel named Hemā spoiled the penance of Maya. द्रुहिणेन वितीर्णं The forest was thereupon given away to her by Brahmā whom she propitiated with her dance and music. (4) मेरुसावर्णिदुहित्रा स्वयंप्रभया, कृतं अवनं यस्य तं कृतावनं Hemā gave that forest to her friend स्वयंप्रभा, daughter of

Merusāvarṇi. Vide Rāmāyaṇa :—दुहिता मेरुसावर्णेरहं तस्याः स्वयंप्रभा । इदं रक्षामि भवनं हेमाया वानरोत्तमाः ॥ मम प्रियसखी हेमा नृत्तगीतविशारदा । तया दत्तवरा चास्मि रक्षामि भवनोत्तमम् ॥

ततः कृतातिथ्यायाः स्वयंप्रभायाः प्रभावेण बिलादुत्तीर्णानां समयातिपातादापतिष्यति सुग्रीवदण्ड इति विकृतिमुपेत्य संगतमनोगदेनाङ्गदेन पवनतनयवचनप्रत्ययप्रत्यानीतप्रकृतिना सह प्रायोपवेशमुपेयुषां प्लवंगपुंगवानां परिदेवनकथाप्रसङ्गे जटायुषो निधनं निशम्य विन्ध्यरन्ध्राद्विहितसंपातः संपातिर्नाम गृध्रस्तानेवमवादीत् ॥

Then Svayamprabhā gave them a hospitable reception, and through her power they escaped from the ravine. With the thought that the punishment of Sugrīva would descend on them for the transgression of the time-limit, Aṅgada was perturbed and grew sick at heart, but was restored to his nature by the words of Hanūmān inspiring confidence. At last those bulls among monkeys along with Aṅgada resolved to sit down and fast themselves unto death. In the course of their chat in wail, the eagle named Sampāti who had come from a cave of the Vindhyas heard of the death of Jaṭāyus and told them thus :—

ततः After the monkeys entered the enchanting forest. कृतम् आतिथ्यं यया तस्याः कृतातिथ्यायाः They

were given a reception by Svayamprabhā, the proprietrix of the forest. स्वयंप्रभायाः प्रभावेण बिलात् उत्तीर्णानां By the favour of Svayamprabhā they got themselves extricated from the forest. समयातिपातात् सुग्रीवदण्डः आपतिष्यति इति (मत्वा) Aṅgada thought that they would be visited with punishment by Sugrīva for having transgressed the one month's limit granted for the search of Sītā. विकृतिमुपेत्य They grew despondent. संगतः मनोगदः येन तेन संगतमनोगदेन अङ्गदेन Aṅgada was struck with agony. पवनतनयस्य वचने प्रत्ययः, तेन प्रत्यानिता प्रकृतिः यस्य तेन adjectival to अङ्गदेन सह Aṅgada was consoled by the encouraging words of Hanūmān. Then along with Aṅgada the monkeys resolved to starve themselves unto death. प्रायसे उपवेशः प्रायोपवेशः तं प्रायोपवेशं. प्रायोपवेशो नाम दक्षिणाग्रेषु दर्भेषु स्थण्डिले मरणार्थं संकल्प्य उपवेशनं. Vide Amara:—प्रायो भून्यन्तगमने. उपेयुषां Genitive plural of उपेयिवस् = उप-इ + क्वसु. Vide Pāṇini:—उपेयिवाननाश्वाननूचानश्च. The resolve of monkeys that fasting to death was better than Sugrīva's punishment is related in Rāmāyaṇa thus:—उपस्पृश्योदकं विन्ध्ये प्राङ्मुखाः समुपाविशन् । दक्षिणाग्रेषु दर्भेषु उदक्तीरं समाश्रिताः ॥ मुमूर्षवो हरिश्रेष्ठा एतत्क्षममितः स्म ह ॥ प्लवङ्गपुङ्गवानां परिदेवनकथाप्रसङ्गे In the course of their wail the monkeys were mutually chatting about the incidents that led up to their प्रायोपवेश. They are referred to in Rāmāyaṇa thus:—रामस्य वनवासं च क्षयं दशरथस्य च । जनस्थानवधं चैव वधं चैव जटायुषः ॥ and so on. जटायुषः निधनं निशम्य On hearing of the death of Jaṭāyus.

विन्ध्यरन्ध्रात् विहितसंपातः Coming out from a hollow of the Vindhyas. संपातिर्नाम गृध्रः The eagle Sampāti was the elder brother of Jaṭāyus. तान् एवम् अवादीत्. This incident is narrated in Rāmāyaṇa thus:—संपातिर्नाम नाम्ना तु चिरंजीवी विहंगमः । भ्राता जटायुषः श्रीमान् प्रख्यातबलपौरुषः ॥ कन्दरादभिनिष्क्रम्य स विन्ध्यस्य महागिरेः । उपविष्टान्हरीन्दृष्ट्वा हृष्टात्मा गिरमब्रवीत् ॥

के यूयमक्षतबलेऽप्यभिधाय पापं
वत्से जटायुषि मम श्रवसी दहन्तः ।
कस्मात्पुरा किरणदाहितपक्षयुग्मं
तिग्मांशुमुष्णवचसा शिशिरीकुरुध्वे ॥ ४० ॥

40. 'Who are you that burn my ears with news of calamity about child Jaṭāyus of irrepressible strength? For what reason do you with your burning words make the Sun that had once burnt my wings with his rays (comparatively) cool?'

40. अक्षतं बलं यस्य तस्मिन् अक्षतबले अपि वत्से जटायुषि पापम् अभिधाय मम श्रवसी Accusative dual of श्रवस्. Vide Amara:—श्रुतिः स्त्री श्रवणं श्रवः. दहन्तः यूयं के. The two halves of the verse represent two separate sentences. कस्मात् For what reason? To be taken along with शिशिरीकुरुध्वे अशिशिरं शिशिरं संपद्यमानं कुरुध्वे Why do you make cool? Whom? तिग्मांशुं The Sun. The bitter experience of the Sun's heat that Sampāti had had in his early days is referred to by the

adjective—किरणदाहितपक्षयुग्मं किरणैः दाहितं पक्षयुग्मं यस्य (येन वा) तं. In days of yore Sampāti and his younger brother Jaṭāyus travelled up the sky to reach the Sun. When Jaṭāyus fainted through fatigue due to the Sun, Sampāti shielded him from the Sun's heat with his wings. Though Jaṭāyus was thus protected Sampāti's wings were burnt by the Sun's rays and became unable to move about, and since then he remained in a cavity of the Vindhyas. उष्णवचसा The Sun's heat was nothing when compared to the torment caused to Sampāti when he heard of the news of the death of Jaṭāyus.

ततस्तैः प्रस्तावितप्रवृत्तिः संपातिः प्रोषितायुषे जटायुषे निवापाञ्जलिं निर्वर्त्य पुरा कदाचिदामिषान्वेषणाय प्रेषितेन सुपार्श्वनाम्ना समाम्नातं महेन्द्रमहीध्ररन्ध्रविनिर्गतदशवदननीयमानजानकीपरिदेवनं जानानः सूक्ष्मचक्षुः पुनरेवमवोचत् ॥

Then they related the whole story to Sampāti. He offered libations of water to the departed Jaṭāyus. From the mouth of Supārśva sent in quest of prey long ago he had heard the laments of Jānakī being carried away by the ten-faced one as he passed a cavity in Mount Mahendra. Possessed of actue eyes, he told them again thus.

ततः. तैः By the monkeys. प्रस्ताविता प्रवृत्तिः यस्मै सः प्रस्तावितप्रवृत्तिः. Vide Amara:—वार्ता प्रवृत्तिर्वृत्तान्तः. संपातिः.

प्रेषितं आयुः यस्य तस्मै प्रोषितायुषे जटायुषे. निवापस्य अञ्जलिं निवापाञ्जलिं निर्वर्त्य. Vide Amara :—निवापः पितृतर्पणं. पुरा कदाचित् आमिषान्वेषणाय प्रेषितेन सुपार्श्वनाम्ना समाम्नातं Once upon a time Sampāti sent his son Supārśva to bring prey, who in the course of his rambles happened to hear the laments of Sītā as she was carried away by Rāvaṇa, and this news has been reported to Sampāti. महेन्द्र इति महीध्रः, तस्य रन्ध्रं, तस्मात् विनिर्गतः दशवदनः, तेन नीयमाना जानकी, तस्याः परिदेवनं जानानः सूक्ष्मचक्षुः पुनरेवम् अवोचत्.

अलं कातर्येण । लङ्काभिधानां यातुधानराजधानीमधिवसति सीता दशवदननीता । तत्र गच्छन्तु भवन्तः । किंच—

'Fear not. Sītā, carried away by Rāvaṇa, lives in the capital of Rākṣasas, known as Laṅkā. You may go there. Further—

कातरस्य भावः कातर्यं तेन कातर्येण अलं. The Indeclinable अलं meaning 'enough' and its synonyms govern a noun in the Instrumental case. लङ्का अभिधानं यस्यास्तां लङ्काभिधानां Called Laṅkā. यातुधानानां राजधानीं The capital of Rākṣasas. अधिवसति. When prefixed with उप, अनु, अधि or आ, the root वस्, to dwell, governs a noun denoting the place of residence in the Accusative case. Without the prefix the form will be राजधान्यां वसति. Owing to the prefix अधि the form is राजधानीं अधिवसति. दशवदननीता सीता. तत्र गच्छन्तु भवन्तः. किंच. Sampāti proceeds to give further proof of the truth of his statement.

**दिवाकरप्लोषभवां मदार्तिं निशाकरो नाम मुनिर्निरस्यन् ।
जगाद वः कार्यमहार्यधैर्याः क्षणेन तां द्रक्ष्यथ रामपत्नीम् ॥ ४१ ॥**

41. 'Relieving me of the torment caused by the Sun's blaze, the sage, Niśākara by name, has foretold your mission. Ye of undaunted courage! You will see Rāma's wife shortly.'

41. दिवाकरेण यः प्लोषः तस्माद्भवतीति तां **दिवाकरप्लोषभवां** मम आर्तिं **मदार्तिं निशाकरो नाम मुनिः निरस्यन् जगाद** The sage Niśākara removed my torment by stating that I will be cured of the disability when monkeys in search of Rāma's wife would go to the Vindhyas. **वः कार्यं जगाद** The sage told me what you should do. **हे अहार्यधैर्याः** अहार्यं धैर्यं येषां तथाभूताः Possessed of invincible courage. क्षणेन तां रामपत्नीं **द्रक्ष्यथ** 2nd Future, 2nd person plural of दृश्. The words दिवाकर and निशाकर suggest the propriety of the Sun's heat being dispelled by निशाकर (the Moon). The words of the sage are thus set out in Rāmāyaṇa :—एष्यन्ति प्रेषितास्तत्र रामदूताः प्लवङ्गमाः । आख्येया राममहिषी त्वया तेभ्यो विहंगम ॥

**इति ब्रुवाणं कृतसौहृदं तं संपातिमापृच्छ्य परावरज्ञम् ।
प्रवृद्धहर्षाः प्रथितप्रभावाः प्रतस्थिरे वानरयूथनाथाः ॥४२॥**

42. When Sampāti who knew things remote as well as near, told them thus with a friendly concern, the leaders of monkey-hosts of celebrated

prowess took leave of him and set out swelling with joy.

42. इति ब्रुवाणं Adjectival to संपातिं. सुहृदो भावः सौहृदं, कृतं सौहृदं येन तं कृतसौहृदं. परं च अवरं च जानातीति तथाभूतं परावरज्ञं A knower of things, remote as well as near, in point of time or distance. तं संपातिं After taking leave of Sampāti. प्रवृद्धः हर्षः येषां ते प्रवृद्धहर्षाः The joy of monkeys is due to the acquisition of news about Sītā. प्रथितप्रभावाः वानरयूथनाथाः प्रतस्थिरे Perfect 3rd person plural of स्था with प्र. The Parasmaipada root स्था takes the Ātmanepada terminations when prefixed with सं, अव, प्र or वि. Vide Pāṇini :—समवप्रविभ्यः स्थः.

पर्याप्तप्रमदमुपेयुषां कपीनां
पन्थानं दशमुखमार्गमार्गणाय ।
पाथेयीकृतकपिराजशासनानां
पाथोधिर्नयनपथातिथिर्बभूव ॥ ४३ ॥

43. As the monkeys went on their way with a plenitude of joy to trace the route of Rāvaṇa with their king's command as their only provision during travel, the Ocean met the range of their vision of its own accord.

43. पर्याप्तः प्रमदः यस्मिन् कर्मणि तद्यथा भवति तथा पर्याप्तप्रमदं adverbial adjunct. पन्थानं उपेयुषां Genitive plural of उपेयिवस्. दशमुखमार्गमार्गणाय. पथे हितं पाथेयं. Vide Pāṇini :— पथ्यतिथिस्वपतेर्ढञ्. अपाथेयं पाथेयं संपद्यमानं कृतं, तादृशं कपिराजशासनं

येषां तेषां पाथेयीकृतकपिराजशासनानां Their only sustenance during travel was the command of Sugrīva. कपीनां To the monkeys. पाथः धीयते अस्मिन् इति पाथोधिः The Ocean. नयनानां पन्थाः नयनपथः. पथिन् at the end of a compound changes to पथ. Vide Pāṇini:—ऋक्पूरब्धूः-पथामानक्षे. नयनपथस्य अतिथिः बभूव The Ocean came within their sight.

सुत्रामपुत्रारिशिलीमुखानां स्मृत्वा गणस्तत्र वलीमुखानाम् ।
अपामपारस्य निधेश्च पश्यन्नवाङ्मुखो वक्तुमवाङ्मुखोऽभूत् ॥

44. Remembering the shafts of Vālin's foe on the one hand and looking at the unfathomable Ocean on the other, the group of monkeys bent their faces low and stood dumbfounded at that place.

44. वलीमुखानां गणः The host of monkeys. Sutrāman is the name of Indra. Vide Amara:—सुत्रामा गोत्रभिद्वज्री वासवो वृत्रहा वृषा. सुत्राम्णः पुत्रः Vālin. सुत्रामपुत्रस्य अरिः Rāma. सुत्रामपुत्रारेः शिलीमुखाः तेषां सुत्रामपुत्रारिशिलीमुखानां to be taken along with स्मृत्वा. Remembering Rāma's arrows. The root स्मृ and its synonyms optionally govern objects in the Genitive case. Vide Pāṇini:—अधीगर्थदयेशां कर्मणि. Hence the Genitive in शिलीमुखानां. अपारस्य अपां निधेश्च पश्यन् And seeing the boundless ocean. अत्र कर्मणः शेषत्वविवक्षायां षष्ठी. अवाक् मुखं यस्य सः अवाङ्मुखः सन् With downcast face. वक्तुं To express their heart. न विद्यन्ते वाचो मुखेषु यस्य सः अवाङ्मुखः अभूत् Became dumbfounded. They hardly knew what to do.

तदनु वानरसेनामेनामवार्यमाणकातर्यामित्थमवददङ्गदः ॥

Then Aṅgada spoke thus to the army of monkeys who were struck with irresistible diffidence.

तदनु एनां वानरसेनां, अवार्यमाणं कातर्यं यस्यास्तां अवार्यमाणकातर्यां अङ्गदः इत्थम् अवदत्.

किमिति भजथ मौनं वानरा मानहीनाः
सगररचितकुल्योल्लङ्घने कुण्ठिताशाः ।
अकलशभवलेह्यं दुःशमं बाडवाग्ने-
रनवधिमयशोऽब्धिं किं समर्थास्तरीतुम् ॥ ४५ ॥

45. 'Ye shameless monkeys, why do you keep silent, despairing of crossing the petty canal dug by Sagara? How will you be able to cross the boundless Ocean of infamy that could neither be sucked by the pitcher-born sage (Agastya) nor emptied by the Horse-faced fire (Baḍabāgni)?'

45. हे मानहीनाः वानराः सगररचितकुल्योल्लङ्घने कुण्ठिताशाः (सन्तः) किमिति मौनं भजथ. The sons of Sagara in days of yore dug the Earth to reach the Nether World in search of the sacrificial horse of Sagara, which had been stealthily taken by Indra to the proximity of Kapila who was doing penance in the Nether world. As a result of their digging the Earth the huge ocean came into being and hence

Aṅgada describes the Ocean as a petty channel made by Sagara. Vide Amara :—कुल्याल्पा कृत्रिमा सरित्. The second half of the verse states—If you despair of crossing such a petty channel as it is, how will you be able to cross the boundless Ocean of disrepute of having failed in your attempt? अयश एव अब्धिः तं अयशोऽब्धिं तरीतुं किं समर्थाः. तरीतुं Infinitive of purpose of तॄ to cross. The augment इ before the suffix तुं becomes long optionally after roots ending in ॠ. Vide Pāṇini :—वॄतो वा. तरितुं and तरीतुं are alternative forms. As contrasted with Sagara's petty channel how will be this Ocean of infamy? कलशात् भवः यस्य सः कलशभवः Agastya. लेढुं योग्यः लेह्यः Fit to be sipped. कलशभवेन लेह्यः न भवतीति तथाभूतं अकलशभवलेह्यं The ordinary Ocean was once upon a time drunk by a person born of a pitcher whereas this ocean of infamy can never be obliterated by anyone. बडबायाः अयं बाडबः. बडबा means a mare. Baḍabāgni in the form of a horse's mouth is believed to consume the waters of the Ocean. बाडबाग्नेः. दुःखेन शमयितुं योग्यः तं दुःशमं The ordinary Ocean is consumed by the Submarine fire whereas the Ocean of infamy can never be drained out. न विद्यते अवधिः यस्य तं अनवधिं The Ocean of infamy has no limits as distinguished from the ordinary Ocean which stagnates in the portion not covered by land.

ततः पारावारपारीणतायामात्मशक्तेरियत्तां प्रत्येकं कथयत्सु

वानरयूथपेषु, निर्दिश्याञ्जनेयं प्रभञ्जनसंजातं, जाम्बवानभिहितवान् ॥

Thereafter when the leaders of monkeys described each his own measure of power in crossing the Ocean, Jāmbavān said, pointing to Añjanā's son born of Vāyu.

ततः After Aṅgada spoke thus. पारावार means the Ocean. Vide Amara:—समुद्रोऽब्धिरकूपारः पारावारः सरित्पतिः. पारं गामी पारीणः = पार + ईन (ख). Vide Pāṇini :—अवारपारात्यन्तानुकामं गामी. पारीणस्य भावः पारीणता. Reaching the end. वानरयूथपेषु प्रत्येकं कथयत्सु सत्सु जाम्बवान् प्रभञ्जनसंजातं आञ्जनेयं निर्दिश्य अभिहितवान्.

हे वीरा यूथनाथाः परिणतिपरुषः कार्य असीद्विषादः
कस्मादस्माकमेतज्जलनिधितरणे शक्तिरेतावतीति ।
स्मृत्वा राज्ञः प्रतिज्ञामयमनिलसुतो लङ्घनायोन्मुखश्चे-
च्छेदः प्रादुर्भवेत्किं कथयत पयसामास्पदे गोष्पदे वा ॥ ४६ ॥

46. 'Ye heroic commanders, why should we sink in dejection that would lead to disaster, stating that our strength in crossing this Ocean extends thus far and thus far only? Tell. If only the son of Vāyu bearing in heart the king's vow hastens himself to cross, will he meet with failure, be it the Ocean or only as much water as will fill a cow's footstep?

46 हे वीराः यूथनाथाः अस्माकं एतज्जलनिधितरणे शक्तिः एतावती इति परिणतिपरुषः विषादः कस्मात् कार्य आसीत् Why should we despair? अयं अनिलसुतः राज्ञः (सुग्रीवस्य) प्रतिज्ञां स्मृत्वा लङ्घनाय उन्मुखश्चेत् (तर्हि) पयसां आस्पदे वा गोष्पदे वा भेदः प्रादुर्भवेत् किं. गोष्पद means a short space of earth covered by a cow's footstep. कथयत Imperative 2nd person plural of कथ्.

उदपतदुपभोक्तुं मण्डलं चण्डभानोः
परिणतफलबुद्ध्या बालभावेऽपि सोऽयम् ।
तदनु कुलिशपातक्षुण्णगण्डाय तस्मै
वरमदिशदमेयं वायुतृप्त्यै विधाता ॥ ४७ ॥

47. 'Even in childhood he flew up to devour the Sun's disc, taking it for a ripe fruit. Then as his cheeks were injured by the fall of thunderbolt, Brahmā conferred on him an immeasurable boon to please Vāyu.'

47. सोऽयं This famous Hanūmān. बालभावेऽपि. परिणतफलस्य बुद्धया Mistaking it for a ripe fruit. चण्डभानोः मण्डलं उपभोक्तुं उदपतत्. This brings out Hanūmān's extraordinary powers of jumping up and flying through the sky. तदनु कुलिशपातेन क्षुण्णः गण्डः यस्य तस्मै कुलिशपातक्षुण्णगण्डाय तस्मै विधाता वायुतृप्त्यै अमेयं वरं अदिशत्. Vide Rāmāyaṇa:—प्रसादिते च पवने ब्रह्मा तुभ्यं वरं ददौ। अशस्त्रवध्यतां तात समरे सत्यविक्रमम् ॥

इत्थं जाम्बवता परावरविदा संधुक्षितप्राभवः
कृत्वा वृद्धिमुपेयुषा स्ववपुषा त्रैविक्रमं प्रक्रमम् ।
आरुह्याद्रितटं यथोचितमसौ संमान्य सैन्याधिपा-
नासन्नानथ संननाह तरितुं वारांनिधिं मारुतिः ॥ ४८ ॥

॥ इति श्रीविदर्भराजविरचिते चम्पूरामायणे किष्किन्धाकाण्डः समाप्तः ॥

48. Thus with his power kindled by Jāmbavān, a knower of things remote as well as near, Māruti put on the display of Trivikrama with a body growing in size, climbed up the mountain, and after suitably paying his respects to the commanders in attendance, he got ready to cross the Ocean.

48. इत्थं, परं च अवरं च वेत्तीति तथाभूतेन परावरविदा जाम्बवता संधुक्षितं प्राभवं यस्य सः संधुक्षितप्राभवः असौ मारुतिः. त्रयः विक्रमाः यस्य सः त्रिविक्रमः Viṣṇu in his incarnation as Vāmana (dwarf) who, suddenly taking a huge size, traversed the three worlds in three footsteps. त्रिविक्रमस्य इमं त्रैविक्रमं प्रक्रमं उपेयुषा Adjectival to स्ववपुषा. Hanūmān's body began to put forth a size which befitted Viṣṇu in त्रिविक्रमावतार. वृद्धिं कृत्वा Having increased in size. अद्रितटं आरुह्य He got up the slopes of Mount Mahendra. आसन्नान् सैन्याधिपान् यथोचितं संमान्य He offered greetings to the other leaders of monkey-hosts according to their due. अथ Then. वारांनिधिं तरितुं संननाह.

End of the Kiṣkindhā Kāṇḍa.

॥ सुन्दरकाण्डः ॥

ततो हनूमान्दशकण्ठनीतां सीतां विचेतुं पथि चारणानाम् ।
महेन्द्रशैलस्य खगेन्द्रवेगः प्रस्थादुदस्थात्प्रथमानवेगः ॥ १ ॥

SUNDARA KĀṆḌA.

1. Then Hanūmān possessed of the flight of Garuḍa started from the summit of Mount Mahendra with increasing speed in the sky in order to search for Sītā.

1. King Bhoja, the author of Campū Rāmāyaṇa, begins the Sundara Kāṇḍa with the word ततः on the model of Vālmīki who also begins his Sundara Kāṇḍa likewise thus :—ततो रावणनीतायाः सीतायाः शत्रुकर्शनः । इयेष पदमन्वेष्टुं चारणाचरिते पथि ॥ ततः After Hanūmān got ready for his flight to Laṅkā. खे गच्छन्तीति खगाः Birds. खगानां इन्द्रः खगेन्द्रः Garuḍa. खगेन्द्रस्य वेग इव वेगो यस्य सः खगेन्द्रवेगः A compound formed by the application of the Vārtika—सप्तम्युपमानपूर्वपदस्योत्तरपदलोपश्च. Garuḍa is supposed to fly fastest among birds. Hanūmān was possessed of a similar speed. प्रथमानः वेगः यस्य सः प्रथमानवेगः Whose speed was on the

increase. Both खगेन्द्रवेगः and प्रथमानवेगः are adjectival to हनूमान्. The one refers to the speed and the other to the force exerted by Hanūmān. दशकण्ठेन नीतां दशकण्ठनीतां सीतां विचेतुं Infinitive of purpose of चि with वि to search for. चारणानां पथि In the path of Gandharvas viz., the sky. गन्तुं understood. महेन्द्र इति शैलः महेन्द्रशैलः तस्य महेन्द्रशैलस्य प्रस्थात्. Vide Amara :—स्नुः प्रस्थः सानुरस्त्रियाम्. उदस्थात् Aorist 3rd person singular of स्था with उद् to rise. Conjugate :—अस्थात् अस्थातां अस्थुः, अस्थाः अस्थातं अस्थात, अस्थां अस्थाव अस्थाम.

तदानीमुदन्वदुल्लङ्घनदृढतरनिहितचरणनिष्पीडनं सोढुमक्षमः क्ष्माभृदेष निःशेषनिःसरन्निर्झरौघतया निरन्तरनिष्पतद्बाष्पवर्ष इव, इतस्ततो विततजीमूतबृन्दतया पारिप्लवशिथिलधम्मिल्ल इव, संत्रस्यमानकुञ्जरयूथतया संजातश्वयथुरिव, साध्वसधावमानहरिणगणचरणखरतरखुरकोटिपाटनोद्धूतधातुधूलीपालीपाटलितविकटकटकतया क्षरितशोणित इव, तत्क्षणप्रबुद्धकण्ठीरवमुखरितकन्दरतया कृताक्रन्द इव, परिसरगह्वरनिर्बिरीसनिःसृतसरीसृपतया निर्गलितान्त्रमाल इव, घूर्णमानतरुविटपकोटिताडितजलदबृन्दस्यन्दितशीकरनिकरकोरकिताकारतया समुपजातस्वेद इव, स्फटिकतटोपलपतनदलितकीचकसुषिरसंमूर्च्छत्पवनफूत्कारपरिपूरितगगनतया प्रवर्धमानोर्ध्वश्वास इव वचसामविषयं दौःस्थ्यमभजत ॥

Unable to bear the pressure of his feet placed firmly for crossing the Ocean, the mountain at that time with its rills draining out *in toto* appeared to shed tears without an interval. With clouds dispersed hither and thither, it seemed to be possessed of hair dishevelled and tossing. With hordes of elephants struck with panic, it seemed to be affected by boils. As herds of deer ran in fear, the much too sharp edges of the hoofs of their feet broke the cliffs, and there arose heaps of powder of mineral ores reddening the rugged slopes which made the mountain appear to bleed. With snakes densely creeping out of its low lying caves, it appeared to have its veins squeezed out. As the trees reeled and the tips of their branches dashed against the mass of clouds, showers of sprays streamed thereout bespangling its frame whereby the mountain appeared to be possessed of sweat. As the crystal slabs on its slopes fell down and broke the bamboo trees, the wind rushing out of their holes filled the sky with its buzzing noise which made the mountain appear to groan under the weight of expiration. Thus the mountain experienced a sad plight beyond all description.

तदानीं When Hanūmān set out from Mount Mahendra. उदन्वतः उल्लङ्घनं तस्मै दृढतरं निहितौ चरणौ, ताभ्यां निष्पीडनं उदन्वदुल्लङ्घनदृढतरनिहितचरणनिष्पीडनं Accusative. सोढुं

Infinitive of purpose of सह् to bear. अक्षमः Unable to bear the pressure of Hanūmān's feet. एषः क्ष्माभृत् This mountain viz., Mahendra. वचसां अविषयं Indescribable by words. दुःस्थस्य भावः दौःस्थ्यं Object of अभजत. The mountain experienced an indescribable suffering. The different traits that contributed to the miserable plight of the mountain are detailed in the rest of the sentence, viz., shedding of tears, disheveled hair, boils all over the body, bleeding, wailing, the squeezing out of veins, perspiration and heavy sighs. (1) निःशेषं निःसरन् निर्झरौघः यस्य, तस्य भावः तत्ता तया निःशेषनिःसरन्निर्झरौघतया As Hanūmān pressed the mountain with his feet the mountain-rills ejected streams of water in profusion. (अत एव) निरन्तरं निष्पतन् बाष्पवर्षः यस्य सः निरन्तरनिष्पतद्बाष्पवर्षः इव The mountain looked as though sheddidg tears incessantly. (2) इतस्ततः Here and there. विततं जीमूतानां बृन्दं यस्मिन् तस्य भावः तत्ता तया विततजीमूतबृन्दतया The clouds were scattered hither and thither. पारिप्लवः अत एव शिथिलः धम्मिल्लः यस्य सः पारिप्लवशिथिलधम्मिल्लः इव It looked like a person possessed of tossing and disheveled hair. Vide Amara :—पारिप्लवं तु तरलं and धम्मिल्लः संयताः कचाः. (3) संत्रस्यमानः कुञ्जराणां यूथः यत्र तस्य भावः तत्ता तया संत्रस्यमानकुञ्जरयूथतया Elephants shook in fear. Therefore. संजातः श्वयथुः यस्य सः संजातश्वयथुः इव. Vide Amara :—शोफस्तु श्वयथुः शोथः (4) साध्वसेन धावमानानां हरिणगणानां चरणाः, तेषां खरतराः खुरकोटयः, ताभिः पाटनेन उद्धूताः धातुधूलीनां पाल्यः, ताभिः पाटलितानि विकटकटकानि यस्य तस्य भावस्तत्ता तया साध्वस...कटकतया By reason of its slopes being

reddened by heaps of mineral dust raised by the hoofs of deer. Vide Amara:—कटकोऽस्त्री नितम्बोऽद्रेः. क्षरितं शोणितं यस्य सः क्षरितशोणितः इव (5) तत्क्षणं प्रबुद्धाः कण्ठीरवाः, तैः मुखरिताः कन्दराः यस्य तस्य भावस्तत्ता तया तत्क्षणप्रबुद्धकण्ठीरवमुखरितकन्दरतया Lions roused from their dens instantaneously filled the caves of the mountain with their roar. कृतः आक्रन्दः येन सः कृताक्रन्दः इव The mountain seemed to wail aloud. (6) परिसरे गह्वराः, तेभ्यः निबिरीसं निःसृताः सरीसृपाः यस्य, तस्य भावस्तत्ता तया परिसरगह्वरनिबिरीसनिःसृतसरीसृपतया. निबिरीसं means निबिडं. सरीसृप A serpent. निर्गलिता आन्त्राणां माला यस्य सः निर्गलितान्त्रमालः इव Its veins seemed to project out in the form of serpents. (7) घूर्णमानानां तरूणां विटपकोटिभिः ताडितात् जलदबृन्दात् स्यन्दितैः शीकरनिकरैः कोरकितः आकारः यस्य तस्य भावस्तत्ता तया घूर्णमान...कारतया. घूर्ण् to reel. विटप Branch. जलद Cloud. शीकर Spray. समुपजातः स्वेदः यस्य सः समुपजातस्वेदः इव The mountain seemed to perspire. (8) स्फटिकतटेषु उपलाः, तेषु पतनेन दलिताः कीचकाः, तेषां सुषिरेषु संमूर्च्छन्तः पवनाः, त एव फूत्काराः, तैः परिपूरितं गगनं यस्य तस्य भावस्तत्ता तया स्फटिक...गगनतया. Vide Amara:—पाषाणप्रस्तरग्रावोपलाश्मानः शिला दृषत्, कीचका वेणवस्ते स्युर्ये स्वनन्त्यनिलोद्धताः and सुषिरं विवरं बिलं. प्रवर्धमानः ऊर्ध्वश्वासः यस्य सः प्रवर्धमानोर्ध्वश्वासः इव The figure of speech throughout this sentence is उत्प्रेक्षा.

कृत्वा मारुतिलङ्घनोत्थितरयात्तत्रानुयात्रां ततः
पर्यायात्पतिता महेन्द्रगहनक्षोणीरुहाणां ततिः ।
मध्येवारिनिधि प्रकाशितशिखा सेतोः कृते भाविनः
सूत्रन्यासनिखातशङ्कुनिवहभ्रान्तिं पयोधौ दधौ ॥ २ ॥

2. At that time the row of trees in the woods of Mahendra, which, by the reaction of Hanūmān's speed in crossing, followed him in journey and later fell in order in the midst of the Ocean, gave rise to the false impression of plugs fixed (with tops exposed) for laying out the rope for the future construction of a bund in the sea.

2. तत्र At that hour. मारुतेः लङ्घनेन उत्थितः रयः तस्मात् मारुतिलङ्घनोत्थितरयात् Owing to the force generated by Hanūmān's crossing. अनुयात्रां कृत्वा Having followed. ततः Then. पर्यायात् In due course. वारिनिधेः मध्ये मध्येवारिनिधि, an instance of अव्ययीभाव compound. Vide Pāṇini:—पारे मध्ये षष्ठ्या वा. पतिता Fallen in the midst of the Ocean one after another. महेन्द्रस्य गहनं, तस्मिन् क्षोणीरुहाः तेषां महेन्द्रगहनक्षोणीरुहाणां ततिः The row of trees in the forest of Mount Mahendra. प्रकाशिताः शिखाः यस्याः सा प्रकाशितशिखा (सती) Exposing their tops. भाविनः सेतोः कृते For the sake of the future bund. कृते is an Indeclinable meaning 'for the sake of.' सूत्रन्यासाय निखातः शङ्कूनां निवहः, तस्य भ्रान्तिं सूत्रन्याशनिखातशङ्कु-निवहभ्रान्तिं पयोधौ दधौ. It appeared like so many pegs driven in the Ocean to lay out the rope for the construction of a bund. दधौ Perfect tense of धा. Conjugate:—दधौ दधतुः दधुः, दधिथ-दधाथ दधथुः दध, दधौ दधिव दधिम.

पक्षाभिघातरयरेचितवीचिमाला-
(५) त्पाथोनिधेः पवननन्दनविश्रमाय ।

उत्तुङ्गशृङ्गकुलकीलितनाकलोको
मैनाकभूभृदुदजृम्भत संभ्रमेण ॥ ३ ॥

3. Mount Maināka with its lofty peaks touching the heavens, rose up in a hurry from the sea, draining out its waves by the forcible strokes of his wings, for offering rest to Hanūmān.

3. This verse deals with the sudden rise of Mount Maināka from the heart of the Ocean to offer entertainment to Hanūmān who was proceeding on his holy mission. The story goes that out of fear for Indra who had been cutting off the wings of mountains in days of yore, Mount Maināka, son of Himavān, flew away and sought shelter in the Ocean. पक्षयोः अभिघातस्य रयेण रेचिताः वीचिमालाः यस्य तस्मात् पक्षाभिघातरयरेचितवीचिमालात्. पाथोनिधेः As Mount Maināka rose from the depth of the Ocean with the beat of its wings, the tides of the Ocean were cast far off. पाथसां निधिः पाथोनिधिः तस्मात् From the Ocean. पवननन्दनविश्रमाय To offer relief to Hanūmān. उत्तुङ्गानां शृङ्गाणां कुलेन कीलितः नाकलोकः यस्य सः उत्तुङ्गशृङ्गकुलकीलितनाकलोकः The lofty peaks of the mountain appeared like wedges driven into Heaven. मैनाक इति भूभृत् मैनाकभूभृत् The mountain called Maināka. संभ्रमेण With haste. उदजृम्भत Imperfect tense of जृम्भ् with उद् to rise up.

तत्र यात्राप्रत्यूहः प्रत्युद्भूत इति वक्षसा तमधः पातयित्वा प्रयान्तमेनं सान्त्वयन्हिरण्यनाभो बभाषे ॥

At that Hanūmān thought that an impediment had arisen for his journey and as in consequence he struck down the mountain with his chest and proceeded, Mount Hiraṇyanābha (Maināka) spoke to him in appeasement.

तत्र At that time. यात्रायाः प्रत्यूहः An impediment to the journey. प्रत्युद्भूतः Has arisen. इति (मत्वा) Thus thinking. वक्षसा तं अधः पातयित्वा Hanūmān pushed the mountain down with his chest. प्रयान्तं एनं सान्त्वयन् Appeasing him. हिरण्यं नाभिः (प्रधानं) यस्य सः हिरण्यनाभः. 'अच्प्रत्यन्ववपूर्वात्सामलोम्नः' इत्यत्राजन्तयोगविभागात्समासान्तोऽच्प्रत्ययः । हिरण्यनाभः बभाषे. Hiraṇyanābha is another name of Maināka.

सागरेण कृतज्ञेन तवाध्वश्रान्तिशान्तये ।
मारुते प्रेरितोऽस्म्यद्य सौम्य विश्रम्य गम्यताम् ॥ ४ ॥

4. 'O Māruti, I have been sent now by the grateful Ocean to quell your fatigue of journey. Gentle one, take rest and then go.

4. In this verse Hiraṇyanābha invites Hanūmān to take rest on his slopes. हे मारुते कृतज्ञेन सागरेण तव अध्वश्रान्तिशान्तये अद्य प्रेरितोऽस्मि. (अतः) हे सौम्य विश्रम्य गम्यतां. त्वया understood. An Impersonal use in the Imperative form.

त्वत्पित्राहं परित्रातः पूर्वं पर्वतभेदिनः ।
तस्मान्नास्मि विपक्षोऽद्य सपक्ष इति मां भज ॥ ५ ॥

5. 'Formerly I was saved by your father from the cutter of mountains. Hence I am not your enemy (stripped of wings). Take me now as your ally (provided with wings).'

5. तव पित्रा त्वत्पित्रा अहं पूर्वं पर्वतभेदिनः पर्वतान् भेत्तुं शीलं अस्येति तस्मात् From Indra. परित्रातः Vāyu aided me in days of old and saved me from Indra. Vide Kumārasambhava :—असूत सा नागवधूपभोग्यं मैनाकमम्भोनिधिबद्धसख्यम् । क्रुद्धेऽपि पक्षच्छिदि वृत्रशत्रावचेदनाज्ञं कुलिशक्षतानाम् ॥ तस्मात् By reason of the protection afforded by your father. विपक्षो नास्मि. विगतौ पक्षौ यस्य सः विपक्षः I am not stripped of my wings. विरुद्धः पक्षः विपक्षः I am not your enemy. Vide Amara :—द्विड्विपक्षाहितामित्रदस्युशात्रवशत्रवः. अद्य To-day. सपक्षः पक्षाभ्यां सह वर्तत इति तथाभूतः Possessed of wings. समानः पक्षः An ally. इति मां भज Treat me thus.

एवं प्रार्थयमानमेनं संमान्य कार्यगत्या गते सति हनूमति ॥

After honouring the mountain who thus requested of him, Hanūmān proceeded on his mission.

एवं प्रार्थयमानमेनं संमान्य After offering his respects to the mountain who requested him thus. Hanūmān

says in Rāmāyaṇa :—यथा रामविनिर्मुक्तः शरः श्वसनविक्रमः । गच्छेत्तद्वद्गमिष्यामि लङ्कां रावणपालिताम् ॥ कार्यगत्या Owing to the urgency of his mission. हनूमति गते सति Locative absolute.

अवलोक्य हिरण्यनाभमब्धौ वलमानं वलमानमाथिवज्रः ।
शतमन्युरपेतमन्युरासीत्पवमानात्मजसेवनादमुष्मिन् ॥ ६ ॥

6. On seeing Hiraṇyanābha bestirring himself in the Ocean, Indra whose thunderbolt had crushed the pride of Vala became free from anger towards the mountain owing to the service done to the son of Wind-god.

6. अब्धौ वलमानं हिरण्यनाभमवलोक्य On seeing Hiraṇyanābha thus engaged in the Ocean. वलस्य मानं मथ्नातीति तादृशं वज्रं यस्य सः वलमानमाथिवज्रः शतमन्युः Indra whose वज्रायुध had subdued the haughtiness of Valāsura. अमुष्मिन् Locative singular of अदस् masculine. अपेतः मन्युः यस्य सः अपेतमन्युः आसीत् Indra set aside his anger towards Maināka. Why? पवमानस्य आत्मजः, तस्य सेवनं तस्मात् पवमानात्मजसेवनात् Because he served the son of Vāyu as he was going on the mission of gods.

तदनु यथापुरं लङ्कापुरं प्रति प्रधावतो हनूमतः सरणिमरुणदरुणसारथेः पदवीं विन्ध्य इव वदनं व्यादाय द्विरसनजननी रंहसा सुरसा ॥

Later on as Hanūmān flew towards the city of Laṅkā as before, Surasā, the mother of serpents, opened her mouth wide in haste and blocked his path as the Vindhyas did that of the Sun.

तदनु Afterwads. पुरा यथा यथापुरं As before. लङ्कापुरं प्रति प्रधावतः Genitive singular of प्रधावत् Present Participle of धाव् with प्र. हनूमतः सरणिं अरुणत् Imperfect 3rd person singular of रुन्ध्, 7th conjugation in the Parasmaipada. Blocked the path of Hanūmān. Conjugate:—अरुणत् अरुन्द्धां अरुन्धन्, अरुणः-अरुणत् अरुन्द्धं अरुन्द्ध, अरुणधं अरुन्ध्व अरुन्ध्म. Who blocked his path? सुरसा. Who was she? द्विरसनानां जननी She was नागमाता the mother of serpents. How did she block? वदनं व्यादाय By opening her mouth to devour Hanūmān. An analogy for her blocking the path is set out in the phrase—अरुणसारथेः पदवीं विन्ध्य इव Just as the Vindhyas blocked the passage of the Sun in olden days. अरुणः सारथिः यस्य सः अरुणसारथिः The Sun, because Aruṇa is his charioteer. रंहसा Instrumental singular of रंहस्—With speed. Vide Amara—रंहस्तरसी तु रयः स्यदः.

उज्जृम्भितस्य तरसा सुरसां विजेतुं
पादौ पयोधिकलितौ पवमानसूनोः ।
तस्योत्तमाङ्गमभवद्गगनस्रवन्ती-
वीचीचयस्खलितशीकरमालभारि ॥ ७ ॥

7. As Vāyu's son speedily grew in size to vanquish Surasā, his feet touched the Ocean, and his head was decked with a wreath of the sprays of water gliding down the waves of the river flowing in the sky.

7. This verse describes the huge form taken by Hanūmān with the Ocean at his feet and Heaven at his head. तरसा Instrumental of तरस्, meaning वेगेन. सुरसां विजेतुं उज्जृम्भितस्य पवमानसूनोः पादौ पयोधि-कलितौ. तस्य means हनूमतः. उत्तमाङ्गं means शिरः. गगनस्य स्रवन्ती The celestial river. Vide Amara :— स्रवन्ती निम्नगापगा. तस्याः वीचीचयाः The tides of आकाशगङ्गा. तेभ्यः स्खलितानां शीकराणां मालाः बिभर्तीति तथाभूतं गगनस्रवन्तीवीचीचयस्खलितशीकर-मालभारि. The word माला becomes short in its final vowel when followed by भारिन् in a compound. Vide Pāṇini :—इष्टकेषीकामालानां चिततूलभारिषु.

तनुं तनूकृत्य तदा हनूमान्कृत्वा प्रवेशं जठरे तदीये ।
ततो विनिष्क्रम्य स चक्रपाणेस्त्रिविक्रमस्य क्रममेव चक्रे ॥८॥

8. Contracting his body at that time, Hanūmān entered her belly and then came out, thus performing the feat that Viṣṇu did while measuring the three worlds with his three footsteps.

8. तदा हनूमान् Then Hanūmān. तनुं. अतनुं तनुं संपद्यमानां कृत्वा तनूकृत्य Reducing the size of his body.

तस्याः इदं तदीयं = तद् + ईय (छ). तस्मिन् तदीये. Vide Pāṇini :— त्यदादीनि च and वृद्धाच्छः. जठरे प्रवेशं कृत्वा After making an entry into her belly. ततो विनिष्क्रम्य And emerging thereout. त्रयो विक्रमाः यस्य तस्य **त्रिविक्रमस्य** adjectival to चक्रपाणेः—चक्रं पाणौ यस्य तस्य He displayed the feat of Viṣṇu who placed his three footsteps. The allusion is to the Vāmanāvatāra of Viṣṇu where he covered the world with his three footsteps for subjugating Bali. त्रिविक्रमस्य क्रमं चक्रे is an instance of the figure of speech known as पदार्थवृत्तिनिदर्शना. According to Jayadeva the figure of speech will be ललितोपमा. This feat of Hanūmān is thus set out in Rāmāyaṇa. तद्दृष्ट्वा व्यादितं त्वास्यं वायुपुत्रः सुबुद्धिमान् । सुसंक्षिप्यात्मनः कायं बभूवाङ्गुष्ठमात्रकः ॥ सोऽभिपत्याथ तद्वक्त्रं निष्पत्य च महाजवः । अन्तरिक्षे स्थितः श्रीमानिदं वचनमब्रवीत् ॥

भूयोऽपि सोऽयं रघुनाथदूतश्चिच्छेद गच्छन्नखरैः खराग्रैः ।
नृसिंहरंहाः पथि सिंहिकाङ्गं छायानिरोधादुपपन्नमन्युः ॥ ९ ॥

9. Then again as he went along, the messenger of the lord of Raghus got enraged by the confinement of his shadow on the way and tore the body of Siṁhikā with his sharp-edged nails with an impetuosity characteristic of Nṛsiṁha.

9. This verse describes the slaying of Siṁhikā by Hanūmān. सोऽयं रघुनाथदूतः This messenger of Raghunātha viz., Hanūmān who had thus performed the feat of escaping the clutches of

Surasā. भूयः गच्छन् Again went on. पथि On the way. छायानिरोधात् उपपन्नमन्युः Siṁhikā had the power of arresting the march of any person by exerting her influence on his shadow. When Hanūmān's shadow was restrained by Siṁhikā, his gait was impeded and consequently he got enraged. नृसिंहस्य रंह इव रंहो यस्य सः नृसिंहरंहाः सन् With the velocity of Nṛsiṁha. It is to be remembered that Viṣṇu taking the form of a man with a lion's face pounced upon Hiraṇyakaśipu and pierced him with his claws. Likewise Hanūmān did with reference to Siṁhikā. सिंहिकायाः अङ्गं सिंहिकाङ्गं. खराणि अग्राणि येषां तैः खराग्रैः नखरैः With his sharp-edged nails. Vide Amara:—नखः स्यान्नखरोऽस्त्रियाम्. चिच्छेद Perfect 3rd person singular of छिद् to tear.

तदनु पारावारस्य पारे लम्बाशिखरिणि लम्बमानः प्रतनुतरवपुर्लङ्कापुरोत्तरगोपुरद्वारमासाद्य नितान्तचिन्तातन्तुसंदानितान्तःकरणोऽभूत् ॥

Afterwards he landed at the Lamba mountain on the shore of the sea, and contracting his body considerably reached the outer northern gate of entrance of the city of Laṅkā, but his heart became bound up in a network of cares thus.

तदनु After slaying Siṁhikā. पारावारस्य पारे On the shore of the Ocean. लम्बाशिखरिणि In the mountain

called Lamba. Vide Rāmāyaṇa :—स लम्बशिखरे लम्बे लम्बमानपयोधरे. लम्बमानः सन् Alighting. प्रतनुतरवपुः He contracted his body. लङ्कापुरस्य उत्तरगोपुरद्वारं आसाद्य. Vide Amara :—पुरद्वारं तु गोपुरं. नितान्तं चिन्ताभिरेव तन्तुसंतानैः संदानितं अन्तःकरणं यस्यः सः नितान्तचिन्तातन्तुसंतानसंदानितान्तःकरणः अभूत्. His heart became fast bound with a network of cares. Vide Amara :—बद्धे संदानितं मूतम्.

'वानरसेना कथं तरेदिममन्तरायं वितन्वन्तमुदन्वन्तम्, तरतु नाम, कथमुपयातु यातुधानराजधानीमिमाम्, सर्वथा वितथमनोरथो दाशरथिः, मोघीकृतार्णवलङ्घनः केवलमहमभवम्, जीवति वा न वेति न जानामि जानकीम्' इति। ततस्तत्रभवतीं सीतामवजिगमिषुराञ्जनेयः प्रच्छन्नसंचारहेतोरस्तमयं गभस्तिमालिनः केवलमभिललाष ॥

'How will the army of monkeys cross this Ocean presenting obstacle? Let it cross. Even then how can it approach this capital of the Rākṣasas? By all means the hopes of Daśaratha's son are futile. I have only crossed the Ocean in vain. I do not know if Janaka's daughter is alive or not.' With these thoughts Añjanā's son merely looked forward to the setting of the Sun for moving *incognito* to search for the revered Sītā.

This sentence sets out the thoughts that passed in Hanūmān's mind causing him anxiety.

अन्तरायं वितन्वन्तं इमं उदन्वन्तं वानरसेना कथं तरेत् How will the monkeys cross this Ocean? तरतु नाम. इमां यातुधानराजधानीं कथं उपयातु How can the monkey-host approach this capital of Rākṣasas? दाशरथिः सर्वथा, वितथः मनोरथः यस्य सः वितथमनोरथः By all means Rāma's hopes are frustrated. अहं, मोघीकृतं अर्णवस्य लङ्घनं यस्य सः मोघीकृतार्णव-लङ्घनः केवलं अभवम्. My crossing the Ocean has been in vain. जीवति वा न वेति जानकीं न जानामि. इति sums up the thoughts of Hanūmān. तत्रभवतीं. तत्रभवत् and अत्रभवत् denote reverence. सीतां, अवगन्तुं इच्छुः अवजिगमिषुः Desiderative. अञ्जनाया अपत्यं पुमान् आञ्जनेयः Añjanā's son—Hanūmān. प्रच्छन्नसंचारहेतोः With the object of roaming unnoticed. गभस्तिमालिनः अस्तमयं केवलं अभि-ललाष. He eagerly awaited the sunset.

तदनु शातमखस्यागस्त्यसंनिधौ निक्षिप्तचापस्य प्रत्या-सीदति प्रयोजनवेलेति प्रचेतसे कथयितुमिव प्रतीचीं दिशं प्रविशति भगवति भास्वति ॥

Then Lord Sun entered the western quarter as if to intimate to Varuṇa that the hour for the use of Indra's bow deposited with Agastya was fast approaching.

तदनु After Hanūmān reflected in this strain. भगवति भास्वति प्रतीचीं दिशं प्रविशति सति When Lord Sun entered the western extremity. A poetic reason is assigned for his entry into the west. प्रचेतसे

कथयितुमिव. प्रचेतस् is a name of Varuṇa, the guardian deity of the western quarter. It seemed as though the Sun wanted to intimate to Varuṇa. To intimate what? अगस्त्यसंनिधौ निक्षिप्तस्य शातमखस्य चापस्य प्रयोजनवेला प्रत्यासीदति इति. That the hour had arrived for putting to use Indra's bow that had been lying in deposit with Agastya. From the phrase अगस्त्य-संनिधौ निक्षिप्तस्य it can be presumed that the bow referred to is the वैष्णवधनुस् presented by Agastya to Rāma at the beginning of the Araṇya Kāṇḍa when he visited Agastya's hermitage. While giving the bow to Rāma, Agastya says that it was Viṣṇu's bow handed over by Indra. The word शातमखस्य in the text points to the fact that the bow must have been at one time owned or used by Indra. Viṣṇu was the presiding deity of this bow as Śiva was of the bow broken by Rāma as price for the hand of Sītā. Both these bows—शिवधनुस् and वैष्णवधनुस् were originally made by Viśva-karman. Śiva used his bow in the destruction of Tripurāsuras. After a test of skill between Śiva and Viṣṇu held at the instance of gods with their respective bows, Śiva left his bow with Devarāta, king of Videhas where it continued to be till it was broken by Rāma. Viṣṇu deposited his bow with Ṛcīka who handed it down to his son Jamadagni who in his turn handed it to his son Paraśurāma. It is this bow which Paraśurāma challenges

Rāma to bend in the Bālakāṇḍa when the marriage party was returning from Mithilā to Ayodhyā. When the bow was actually bent by Rāma with the arrow ready for discharge, Paraśurāma recognizes him as an avatār of Viṣṇu and gives away the bow to him. Rāma, finding no use for it at the time, handed it to Varuṇa, and from Varuṇa it was taken by Indra and deposited with Agastya who ultimately gave it to Rāma as mentioned before. It is therefore proper that Varuṇa should be informed of the great part that this bow was about to play in the battle of Laṅkā.

गगनतलमिदमपरमहीधरकटककान्तारसमुद्भवद्दावपावकशिखाश्रेणिभिः किं शोणितम्? अथवा समीपसमपतत्पतङ्गरश्मिदृढतरवेष्टननिष्ठ्यूतानलतटतपनोपलजालसमुल्लसज्ज्वालापटलैः किमापाटलितम्? आहोस्विदागताय मित्राय महार्घमर्घ्यं प्रदातुं प्रमुदितचेतसा प्रचेतसा तूर्णमर्णवोदरोद्गीर्यमाणमाणिक्यकिरणैः किमरुणितम्? आहोस्वित्तारापथतरङ्गिणीसलिलमपि रसयितुमुज्जृम्भितस्य चरमसागरौर्वाग्नेरर्चिःपुञ्जेन किमनुरञ्जितम्? इति सकलजनस्य संदेहसंदोहं संदधाने संध्यारागे समुदञ्चिते, सरसीरुहश्रेणिषु पत्रपुटकवाटपिधानासु, प्रतिकुमुदभवनं मकरन्दभिक्षामटत्सु मधुव्रतद्विजेषु, विकचकुवलयकलिकाकर्षणकषायेषु सायंतनवायुषु, तत इतः संचरत्सु तिमिरेषु, कालागरुधूमस्तोमश्यामलितेषु दिक्पालपुरगोपुरव्यूहेषु, प्रति-

कमलाकरं प्रेङ्खिते विश्लेषवेदनापूर्वरङ्गे रथाङ्गविहंगदीनक्रेंकारे,
नक्षत्रमालालंकृते गगनमतङ्गजे ॥

The red hue of the evening twilight shone out, giving rise to a number of doubts like these in the minds of all men—'Is this sky red with the rolls of flames of the wild fire risen in the woods on the slopes of the western mountain? Or, is it reddened by the heaps of flames risen from the sunstones on its slopes set to fire by being strongly focussed upon by the Sun's rays falling from at a short distance concurrently? Or, is it tinged red by the lustre of rubies brought up from the midst of the Ocean in a hurry by Varuṇa with a glad heart to present a valuable offering to the Sun paying his visit? Or, is it tainted red by the flames of the submarine fire rising high up from the western Ocean with a view to tasting the water of the ethereal river?' As the groups of lotuses had locked up their portals of petals, the bees went abegging for honey from door to door at every lily. The evening breeze blew with fragrance due to contact with the blue lotus buds just blooming. Darkness collected hither and thither. The portals opening into the cities of the gods in guard of the extremities of the sky, blackened with the whorls of smoke of the incense of black amber. The piteous wail of the ruddy geese staged the prelude to the

agony of separation, moving from one lotus-pond to another. And the elephant of sky was decked with the necklace of stars.

The reddish tint of the western horizon at sunset gave rise to several surmises in the minds of the spectators. इदं गगनतलं The sky. अपरमहीधरस्य कटकेषु कान्ताराणि, तेभ्यः समुद्भवः यस्य, तादृशस्य दावपावकस्य शिखानां श्रेणिभिः शोणितं किं On the slopes of the setting mountain there are forests. From these a wild fire has perhaps arisen, and the sky consequently seems to be enveloped in its flames. अथवा The poet passes on to the next surmise. समीपे समं पतन्तः ये पतङ्गस्य रश्मयः, तैः दृढतरं वेष्टनं, तेन निष्ठ्यूतानलानि तटतपनोपलानां जालानि, तेभ्यः समुल्लसन्ति ज्वालापटलानि तैः आपाटलितं किं There are plenty of sunstone slabs on the slopes of the setting mountain. It is a well-known phenomenon that the Sūryakānta stone emits fire at the contact of the Sun's rays. Now that the Sun is setting, all his rays are focussed from at a short distance upon these sunstones as a result of which flames rise high in the sky. Is this perhaps the reason why the sky is reddened? आहोस्वित् Next comes another surmise. आगताय मित्राय. मित्र means both the Sun and a friend. महार्घमर्घ्यं प्रदातुं For giving a valuable offering as a present to his friend, the Sun who has come to visit him. प्रमुदितं चेतः यस्य तेन प्रमुदितचेतसा प्रचेतसा Varuṇa was rejoiced at the arrival of his friend, the Sun. तूर्णं Quickly. अर्णवस्य

उदरात् उद्धीर्यमाणानां माणिक्यानां किरणैः अरुणितं किं Is it that Varuṇa took out rubies in plenty from the Ocean to be presented to the Sun as a result of which the sky shines with a red glow? आहोस्वित् Yet another surmise is set out herein. ताराणां पन्थाः तारापथः The sky. तस्य तरङ्गिणी तारापथतरङ्गिणी = आकाशगङ्गा. तस्याः सलिलमपि रसयितुं उज्जृम्भितस्य चरमसागरे यः और्वाग्निः तस्य अर्चिषां पुञ्जेन अनुरञ्जितं किं The submarine fire in the western ocean, not content with consuming the waters of the ocean, has perhaps risen up with increasing flames in the sky to taste the waters of the aerial Ganges; and, is it in consequence thereof that the sky is red? इति sums up all the surmises stated above. सकलजनस्य संदेहानां संदोहः तं संदेहसंदोहं संदधाने Causing a number of doubts to all persons, adjectival to संध्यारागे. समुदञ्चिते सति When the red hue of evening twilight reached its zenith. Then the poet refers to the close of lotus buds and the migration of bees to lilies. सरसीरुहाणां श्रेणयः तासु सरसीरुहश्रेणिषु पत्रपुटान्येव कवाटानि, तानि पिधानानि यासां तासु पत्रपुटकवाटपिधानासु When the doors of lotuses in the forms of petals came to be bolted. मधुव्रता एव द्विजाः तेषु मधुव्रतद्विजेषु Bees are poetically identified with Brahmin pupils begging for alms from door to door. They found first the gates of lotuses locked up. मकरन्दस्य भिक्षां अटत्सु What sort of alms did the bees beg for? For alms consisting of honey. If the honey of lotuses was denied, then where did they beg again? कुमुद एव

भवनं कुमुदभवनं, कुमुदभवने कुमुदभवने प्रतिकुमुदभवनं. At each house of कुमुद or white lotus or lily. The figure of speech is Rūpaka. Then the poet refers to the evening breeze laden with the fragrance of blue lotuses. सायं भवाः सायंतनाः. Vide Pāṇini:—सायंचिरंप्राह्णेप्रगेऽव्ययेभ्यष्ट्युट्युलौ तुट् च. सायंतनाश्च ते वायवश्च सायंतनवायवः तेषु. विकचानां कुवलयकलिकानां कर्षणेन कषायाः तथाभूतेषु सत्सु. Nextly the massing of darkness everywhere is referred to. तिमिरेषु तत इतः संचरत्सु. Then is mentioned the rise of streams of incense from all quarters. दिक्पालानां पुराणि, तेषां गोपुराणि, तेषां व्यूहाः तेषु. कालागरूणां धूमस्तोमेन श्यामलाः कृताः तथाभूतेषु सत्सु The gates of the cities of the guardian deities of all the quarters were blackened by the smoke of black amber. Then the poet refers to the separation of the Cakravāka couples. विश्लेषस्य वेदना, तस्याः पूर्वरङ्गं तस्मिन् विश्लेषवेदनापूर्वरङ्गे. रङ्ग means a stage. पूर्वरङ्ग means the preliminary preparation of the stage. रथाङ्गविहङ्गानां दीनक्रेंकारे The piteous cry of क्रें uttered by the Cakravāka birds foreboded their imminent separation. कमलाकरे कमलाकरे प्रतिकमलाकरं At every lotus-pond प्रेङ्खिते सति When the wail of Cakravākas grew thick. Lastly the appearance of stars on the sky is referred to. गगनमेव मतङ्गजः तस्मिन् गगनमतङ्गजे The sky is figuratively identified with an elephant. नक्षत्राणां मालेव नक्षत्रमाला, तया अलंकृते सति. नक्षत्रमाला means a wreath consisting of 27 gems. Vide Amara:—सैव नक्षत्रमाला स्यात्सप्तविंशतिमौक्तिकैः. An elephant is usually adorned with a necklace of 27

pearls. Similarly the sky was adorned by clusters of stars. The analogy between the stars and the necklace is facilitated by the pun (श्लेष) on the word नक्षत्रमाला.

आविर्बभूव पूर्वाद्रेः शृङ्गे शृङ्गारजीवितम् ।
तमस्तमालकान्तारकुठारः शशलाञ्छनः ॥ १० ॥

10. On the peak of the eastern mount rose the Moon, the life's spring of love, playing the axe at the Tamāla forest of dusk.

10. The poet describes the rise of the Moon. तम एव तमालकान्तारं, तस्य कुठारः तमस्तमालकान्तारकुठारः Darkness is conceived of as a thicket of trees with dark leaves and the Moon as an axe cutting it down. This is an instance of the figure of speech known as Rūpaka. शृङ्गारस्य जीवितं The Moon is treated as the lifespring of love, because it inflames love. In poeties Candra is described as an Uddīpaka of Śṛṅgāra and classified as तटस्थ. मलयानिलचन्द्राद्यास्तटस्थाः परिकीर्तिताः. शशः लाञ्छनं यस्य सः शशलाञ्छनः The Moon, because he bears a black mark in the shape of a hare. पूर्वाद्रेः शृङ्गे. On the summit of the eastern mountain. When the Sun or the moon rises in the east, they are generally described as getting up the Udaya mountain, and when they set they are believed to get down the अस्त mountain. आविर्बभूव Appeared.

तत्करास्तमसा रुद्धा रेजिरे गगनाजिरे ।
शैवालचयसंच्छन्नाः सरसीव बिसाङ्कुराः ॥ ११ ॥

11. His rays arrested by darkness shone in the open yard of the sky as lotus-stalks covered with moss in a lake.

11. तस्य कराः तत्कराः The Moon's rays. तमसा रुद्धाः सन्तः Being blocked by darkness. रेजिरे Shone, Perfect 3rd person plural of राज् in the Ātmanepada. गगनमेव अजिरं तस्मिन् गगनाजिरे In the yard of the sky. अजिर and अङ्गण are synonyms. Shone like what? शैवालस्य चयेन संछन्नाः बिसाङ्कुराः सरसि इव. शैवाल Moss. बिस Lotus.

तस्मिन्प्रदोषसमये सहसा हनूमा-
न्कीर्तिच्छटायवनिकामपनीय शत्रोः ।
आविर्बभूव सुमनःपरितोषणाय
लङ्काप्रवेशनवनाटकसूत्रधारः ॥ १२ ॥

12. At that early part of the night, Hanūmān appeared as the stage-manager for the new drama of entry into Laṅkā after suddenly throwing off the curtain of the enemey's fame for pleasing the audience of gods.

12. तस्मिन् प्रदोषसमये. प्रदोष means the forepart of a night. Vide Amara:—प्रदोषो रजनीमुखम्. लङ्काप्रवेश

एव नवनाटकं, तस्मिन् सूत्रधारः The entry into Laṅkā was the play that was going to be staged. Hanūmān acted as its stage-director. शत्रोः कीर्तिच्छटैव यवनिका तां कीर्तिच्छटायवनिकां सहसा अपनीय. A stage-director would throw off the curtain and appear on the stage at first. Likewise Hanūmān pulled down the fame of Rāvaṇa and made the entry. आविर्बभूव Hanūmān appeared. For what purpose? सुमनसां परितोषणाय For gladdening the gods who had been tyrannised over by Rāvaṇa. In the case of the stage-director, सुमनस् or Sahṛdayas refers to the cultured spectators for whose delight a play is enacted. Here also the figure of speech is Rūpaka.

तत्काले लङ्काधिदेवतामात्मना सह विग्रहं विधातुं गृहीतयुवतिविग्रहां मार्गप्रसारस्यार्गलीभूय भूयसा तर्जयन्तीं निर्जित्य, तया वानररचितावज्ञोपज्ञं निजनिलयविलयं सरसिजासनशासनादावेदयन्त्या विहितानुमतिर्मारुतिर्लङ्कायामविकलमेव मैथिलीं विचिन्वन्नैर्ऋतचक्रवर्तिनः प्रासादमाससाद। तत्र—

At that time the presiding deity of Laṅkā put on the form of a young lady to fight with him, blocked his march on the way and threatened him heavily, but he vanquished her. She then informed him of the (impending) ruin of her abode which,

Brahmā had ordained, would commence on the day when she was worsted by a monkey. With her approval Hanūmān set about searching for Maithilī thoroughly in Laṅkā and reached the palace of the Rākṣasa emperor. There—

तत्काले At the time of Hanūmān's entry into Laṅkā. मारुतिः Hanūmān. लङ्काधिदेवतां निर्जित्य After vanquishing the presiding goddess of Laṅkā. Why? आत्मना सह विग्रहं विधातुं गृहीतयुवतिविग्रहां She appeared in the shape of a young woman to do battle with Hanūmān. The first विग्रह means battle, the second विग्रह body. मार्गप्रसारस्य अर्गलीभूय भूयसा तर्जयन्तीं And because she blocked the path of Hanūmān and offerd threats to him in an excessive measure. तया विहितानुमतिः Then she permitted him to pass. What did she do when she permitted him? आवेदयन्त्या She intimated to him. What did she intimate? वानरेण रचिता अवज्ञा वानररचितावज्ञा. उप (आदौ) ज्ञायत इति उपज्ञा The first experience or knowledge. Vide Amara :—उपज्ञा ज्ञानमाद्यं स्यात्. वानररचितावज्ञा उपज्ञा यस्य तं वानररचितावज्ञोपज्ञं निजनिलयस्य विलयः तं निजनिलयविलयं. सरसिजासनशासनात्. Brahman had ordained that her insult at the hands of a monkey shall be the first foretaste of the destruction of her home viz., Laṅkā. लङ्कायाम् अविकलमेव मैथिलीं विचिन्वन् Making a thorough search of Maithilī in Laṅkā. नैर्ऋतचक्रवर्तिनः प्रासादं आससाद Came to the palace of Rāvaṇa.

निर्ऋतेरपत्यानि पुमांसः नैर्ऋताः Rākṣasas. The disabling of Langhinī is thus referred to in Rāmāyaṇa :—मुष्टिनाभिजघानैनां हनूमान्क्रोधमूर्च्छितः. The words of the goddess of of Lankā as she was worsted by Hanūmān are thus set out in Rāmāyaṇa :—इदं च तथ्यं शृणु मे ब्रुवन्त्या वै हरीश्वर । स्वयं स्वयंभुवा दत्तं वरदानं यथा मम ॥ यदा त्वां वानरः कश्चिद्विक्रमाद्वशमानयेत् । तदा त्वया हि विज्ञेयं रक्षसां भयमागतम् ॥

एषा राक्षससार्वभौमनगरी रक्षश्चमूरक्षिता
तस्येदं सदनं सुवर्णशिखरं बिभ्राणमभ्रावलीम् ।
एतत्पुष्पकमाहृतं धनपतेरित्यादरान्मारुते-
स्तत्रादर्शयदिन्दुदीपकिरणप्रद्योतिताशा निशा ॥ १३ ॥

13. The night, illumining all the directions with the rays of the Moon-lamp, pointed out to Māruti with solicitude—This is the city of the sole monarch of Rākṣasas, guarded by the army of Rākṣasas. Here is his abode with a golden steeple, supporting the clouds. And, this is the Puṣpaka chariot seized from Kubera.

13. The moonlit night is here conceived of as a guide showing to Hanūmān the various objects of importance in Lankā. इन्दुरेव दीपः, तस्य किरणैः प्रद्योतिताः आशाः यस्यां सा इन्दुदीपकिरणप्रद्योतिताशा निशा तत्र आदरात् मारुतेः अदर्शयत्. The night acting the female guide seemed to point out to Māruti with a lamp in the form of the Moon. What did she point out? (1) एषा This city. रक्षसां

चमूभिः रक्षिता राक्षससार्वभौमस्य नगरी This is the city of the Emperor of Rākṣasas well defended by the Rākṣasa forces. (2) The next object to which attention is called is the palace of Rāvaṇa. इदं तस्य सदनं How is it? सुवर्णं शिखरं यस्य तत् सुवर्णशिखरं. It is possessed of a golden steeple. अभ्रावलीं बिभ्राणं It bears the clouds at its top. The loftiness of the palace is set out by an exaggeration that it reaches the clouds. (3) Next is mentioned the पुष्पकविमान which Rāvaṇa won from Kubera. एतत् धनपतेः Ablative. आहृतं पुष्पकं. इति sums up the three foregoing clauses and is to be taken along with अदर्शयत्.

अपि च—

आदित्यः कृतकृत्य एष भविता सीतापतेरीदृशं
साहाय्यं विरचय्य कीर्तिमतुलामादित्सुना सूनुना ।
इत्यालोच्य तदा किल स्वयमपि ख्यातिं ग्रहीतुं परां
लङ्कायां रघुनाथदूतसरणौ चन्द्रेण दीपायितम् ॥ १४ ॥

Moreover—

14. The Moon perhaps thought at that time, 'This Sun will have realised his purpose through his son acquiring a matchless fame by rendering such assistance, as he was going to render, to Sītā's lord.' And, in order to earn a great name for himself too, he acted as a torch on the road of Raghunātha's messenger in Laṅkā.

14. The moonshine made it easy for Hanūmān to roam about in Laṅkā to search for Sītā. लङ्कायां रघुनाथदूतसरणौ चन्द्रेण दीपायितं = दीपवत् आचरितं formed from the noun दीप by adding the suffix क्यङ् (आचारार्थे) and the suffix त (भावे). चन्द्र acted as a light in pointing out the way for Hanūmān in Laṅkā. A fictitious reason for this conduct of Candra is poetically assigned. He wanted to vie with the Sun and earn glory for himself. आदित्यः The Sun. कर्तुं योग्यं कृत्यं, कृतं कृत्यं येन सः कृतकृत्यः One that has fulfilled his purpose. भविता 1st Future, 3rd person singular of भू. भवितैव He will surely become. How? सीतापतेः = सीतायाः पत्युः. इदमिव पश्यति (ज्ञानविषयो भवति) ईदृशं. सहायस्य भावः साहाय्यं. विरचय्य Indeclinable past participle of रच् with वि to do, 10th conjugation. न विद्यते तुला यस्यास्तां अतुलां कीर्तिं. आदातुं इच्छुः आदित्सुः तेन आदित्सुना. सूनुना कृतकृत्यो भवितैव इति आलोच्य The Moon thought the Sun would have achieved his purpose through his son Sugrīva winning an unparalleled fame by offering such assistance to Rāma as he was going to give. तदा किल When a thought of this nature struck the Moon's mind. स्वयमपि परां ख्यातिं ग्रहीतुं किल The Moon too desired to become famous. किल is indicative of उत्प्रेक्षा.

एवमेव पर्यटन्नस्वप्नसुन्दरीसौन्दर्यमुद्रां निद्रयाप्यतिशय्य शय्यागृहे कृतसंवेशं वेशयुवतिपरिवृतमवरोधवधूजनमध्यनिरोधेन निरीक्ष्य तत्र वितथमनोरथो मारुतिर्विरचितबहु-

विधचिन्ताप्रकारः प्राकारादवप्लुतः सन्नशोकवनिकायामपि मैथिलीमन्वेष्टुमिष्टदेवताप्रणतिमतनुत ॥

As he wandered in this manner, he did without restraint behold the ladies of court, who even in sleep excelled the celestial beauties in the mark of loveliness, reposing in their bed-chambers, surrounded by young harlots. With hopes frustrated there, Māruti fell victim to all sorts of speculation, climbed down the rampart and made obeisance to his cherished gods before searching for Maithilī in the Aśokavana too.

एवमेव मारुतिः पर्यटन् Thus did Hanūmān roam about. अवरोधस्य वध्वः, तासां जनः तं **अवरोधवधूजनं** अनिरोधेन निरीक्ष्य He saw without restraint the host of ladies belonging to Rāvaṇa's harem. How were they? न विद्यते स्वप्नः येषां ते अस्वप्नाः Devas, because they don't sleep. अस्वप्नानां सुन्दर्यः **अस्वप्नसुन्दर्यः** The fair celestial ladies. तासां सौन्दर्य, तस्य मुद्रा The wealth of beauty possessed by the divine ladies. तां निद्रयापि अतिशय्य Though asleep Rāvaṇa's ladies excelled the celestial nymphs in beauty. The suggestion is that when awake they will look much more pretty. शय्यागृहे, कृतः संवेशः येन तं **कृतसंवेशं** adjectival to वधूजनं. संवेश means lying down. Vide Amara:—स्यान्निद्रा शयनं स्वापः स्वप्नः संवेश इत्यपि. They were reposing in their bed-chambers. वेशयुवतिभिः परिवृतं They were surrounded by beautiful harlots.

वेश means a colony of harlots. Vide Amara:—वेशो वेश्याजनसमाश्रयः. युवति is the feminine form of युवन्. Vide Pāṇini:—यूनस्तिः. तत्र In the harem. वितथमनोरथः सन् Not achieving his purpose; not finding out Sītā. विरचिताः बहुविधाः चिन्ताप्रकाराः येन तथाभूतः सन् Entertaining different kinds of anxious thoughts, such as those set out in Rāmāyaṇa:—किं नु सीताद्य वैदेही मैथिली जनकात्मजा। उपतिष्ठेत विवशा रावणं दुष्टचारिणम्॥ प्राकारात् अवप्लुतः सन् He climbed down the rampart. अशोकवनिकायामपि मैथिलीमन्वेष्टुं इष्टदेवताभ्यः प्रणतिं अतनुत Imperfect 3rd person singular of तन् 8th conjugation in the Atmanepada. Conjugate:—अतनुत अतन्वातां अतन्वत, अतनुथाः अतन्वाथां अतनुध्वं, अतन्वि अतन्वहि-अतनुवहि अतन्महि-अतनुमहि. The gods prayed to by Hanūmān are thus set out in Rāmāyaṇa:—वसून्रुद्रांस्तथादित्यानश्विनौ मरुतोऽपि च। नमस्कृत्वा गमिष्यामि रक्षसां शोकवृद्धये॥

असौ जनकनन्दिनीं तत इतो विचिन्वन्क्षणा-
दशोकवनिकामगादपगतान्यमार्गश्रमः।
परामभिलषन्गतिं शमधनो यथा निर्मम-
स्त्रयीमखिलकिल्बिषप्रशमनैकदिव्यौषधिम्॥ १५॥

15. Searching for the daughter of Janaka here and there, he came upon the Aśoka forest in a short while, avoiding a ramble in all other directions, just as a man free from ego with a wealth of tranquillity, longing for the supreme goal, would

take to the threefold lore of scriptures, the unique divine herb for driving out all sins.

15. असौ Hanūmān. जनकनन्दिनीं तत इतः विचिन्वन् Searching for Sītā here and there. क्षणात् In a short while. अपगतः अन्यमार्गे भ्रमः यस्य सः अपगतान्यमार्गभ्रमः सन् Avoiding a ramble in all other tracks. अशोकवनिकां अगात् Went to Aśokavanikā. अगात् Aorist of इ to go. Vide Pāṇini :—इणो गा लुङि. Conjugate:—अगात् अगातां अगुः, अगाः अगातं अगात, अगां अगाव अगाम. An analogy for the same is set out in the second half of the verse. निर्गतं मम (ममत्वं) यस्मात् सः निर्ममः Devoid of attachment. शम एव धनं यस्य सः शमधनः One whose wealth consists of mental tranquillity. परां गतिं अभिलषन् Desirous of the highest goal viz., liberation of the soul from worldly bondage. त्रयीं यथा Just as a seeker after truth would resort to the scriptures in disregard of every other means. त्रयी is a collective name for the three Vedas—ऋक्, यजुस् and सामन्. Vide Amara :—स्त्रियामृक्सामयजुषी इति वेदास्त्रयस्त्रयी. Here the word त्रयी particularly refers to the Upanishadic portion of the Vedic lore in which occur Mahāvākyas like तत्त्वमसि, अहं ब्रह्मास्मि etc. How is त्रयी? अखिलानां किल्बिषाणां प्रशमने एका दिव्यौषधिः तां It is the supreme celestial herb which drives out all sins. In the principal clause—असौ अशोकवनिकां अगात् यथा निर्ममः त्रयीं, the figure of speech is उपमा. In the phrase अखिलकिल्बिष-प्रशमनैकदिव्यौषधिं त्रयीं, त्रयी is identified with a celestial

herb, and therefore the figure of speech is रूपक.

ततस्तस्यां नागपुंनागतालहिन्तालतमालकृतमालसरल-बकुलवञ्जुलतिलकामलककुटजलिकुचकतककक्कोलाङ्कोललवङ्ग-विकङ्कतकेतकीकदम्बोदुम्बरकपित्थाश्वत्थकुरबकमरुवकमाकन्द-कुन्दतिन्दुकचन्दनस्यन्दनचम्पकचाम्पेयपनसवेतसपलाशपाट-लारसालप्रियालप्रायैरनेकैरनोकहनिवहैः परिवृतायां परिभ्रमन्न-भ्रंकषविकटविटपनिबिडितगगनप्रपञ्चां कांचन काञ्चनमयीं शिंशपामारुरोह ॥

The Aśoka forest abounded in trees mostly belonging to these varieties—Betel, Punnāga (nutmeg ?), Palmyrah, Hintāla, Tamāla, Kṛtamāla, Sarala (pine), Bakula, Vañjula (cane ?), Tilaka (sesame), Āmalaka (myrobalan), Kuṭaja (hill-jasmine ?), Likuca (lemon ?), Kataka (clearing nut ?), Kakkola, Aṅkola, Lavaṅga (clove), Vikaṅkata, Ketaka, Kadamba, Udumbara (fig ?), Kapittha (wood-apple) Aśvattha, Kurabaka, Maruvaka (marjoram ?), Mākanda (mango), Kunda (jasmine ?), Tinduka (ebony ?), Sandal, Syandana, Campaka, Cāmpeya, Panasa (jack), Vetasa (citron ?), Palāśa, Pāṭala (Trumpet-creeper ?), Rasāla (graft-mango) and Priyāla (vine ?). Roaming in that forest, he climbed up a golden Śiṁśupa tree whose branches touched the clouds and densely filled the regions of the sky.

This sentence gives a list of trees which abounded in the Aśokavana, of which 38 are mentioned by name. The Tamil equivalents for the Sanskrit names of trees are given hereunder. नाग வெற்றிலை. पुंनाग ஸுரப்புன்னை. ताल பனை. हिंताल கூந்தல்பனை. तमाल பச்சிலைமரம். कृतमाल கொன்னரை. सरल ஸரளமரம். बकुल மகிழமரம், वञ्जुल அசோகம், வஞ்சி. तिलक மஞ்சாடி. आमलक நெல்லி. कुटज வெண்பாலை. लिकुच ரஸ எலுமிச்சை. कतक தேத்தாங்கொட்டை. कक्कोल தக்கோலமரம். अङ्कोल அழிஞ்சில். लवङ्ग லவங்கம். विकङ्कत நருமுருங்கை. केतकी தாழை. कदम्ब கடம்பமரம். उदुम्बर அத்தி. कपित्थ விளாமரம். अश्वत्थ அரசமரம். कुरवक பெருங்குரிஞ்சி. मरुवक மருக்காரை, கிடாரை. माकन्द ஒட்டுமா. कुन्द குருந்துமரம். तिन्दुक தும்பை. चन्दन சந்தனம். स्यन्दन திணிசிமரம். चम्पक செண்பகம். चाम्पेय நாககேஸர மரம். पनस பிலாமரம். वेतस வஞ்சி. पलाश பலாசமரம். पाटला பாதிரிமரம். रसाल மாமரம். प्रियाल முரளம் செடி. नाग...प्रियालैः भूयिष्ठाः तैः नाग...प्रियालप्रायैः अनेकैः अनोकहनिवहैः परिवृतायां adjectival to तस्यां which refers to Aśokavana. परिभ्रमन् (हनूमान्) अभ्रं कषन्तीति अभ्रंकषाः. 'सर्वकूलाभ्रकरीषेषु कषः' इति मुमागमः. अभ्रंकषैः विकटैः विटपैः निबिडितः (निबिडः कृतः) गगनप्रपञ्चः यस्यास्तां The lofty branches of the Śiṁśupā tree touched the sky. कांचन, काञ्चनं रूपं अस्या इति तथाभूतां काञ्चनमयीं शिंशपां आरुरोह Hanūmān climbed up the golden Śiṁśupā tree.

तत्र तत्पत्रसंछन्नगात्रः पुत्रो नभस्वतः ।
न्यग्रोधदलसंलीनजनार्दनदशां दधौ ॥ १६ ॥

16. With his body covered with its leaves, Vāyu's son then bore the semblance of Viṣṇu leaning on the banyan leaf.

16. तत्र In that Śiṁśupa tree. नभस्वतः पुत्रः Hanūmān. तस्याः पत्रैः संछन्नं गात्रं यस्य सः तत्पत्रसंछन्नगात्रः (सन्) As his body was hidden by its leaves. न्यग्रोधस्य दले संलीनो जनार्दनः तस्य दशां दधौ. It is a popular idea that Lord Viṣṇu reposes on a banyan leaf.

मल्लीं चूतवनादिव स्नुहिवने म्लेच्छेन संस्थापितां
मालां देवकुलादिवामिषधिया क्षिप्तां श्मशाने शुना ।
देवीमाश्रमतस्तथा स्वभवनं नक्तंचरेण च्छला-
दानीतामपनीतवेषरचनामालोकयन्मारुतिः ॥ १७ ॥

17. Māruti beheld the lady bereft of toilet who had been kidnapped from the hermitage and taken home by the Rākṣasa like a jasmine creeper plucked out of a mango-grove and planted in the midst of milk-hedge plants by a barbarian and like a garland dragged out from a temple with the idea of meat and deposited in a cemetery by a dog.

17. मारुतिः देवीं आलोकयत् Hanūmān saw Sītā. How was Devī? आश्रमतः स्वभवनं नक्तंचरेण च्छलात् आनीतां. Two analogies for the stealthy capture of Sītā by

the Rākṣasa and his placing her in his compound are set out in the first two feet of the verse. म्लेच्छेन चूतवनात् (उद्धृत्य) स्नुहिवने संस्थापितां मल्लीमिव. चूत Mango tree. स्नुहि சதிரக்கள்ளி. मल्ली Jasmine. शुना आमिषाधिया देवकुलात् (आकृष्य) श्मशाने क्षिप्तां मालामिव. Further, how was she? अपनीता वेषरचना यस्यास्तां अपनीतवेषरचनां.

पुनरयमेनामालोक्यैवं चिन्तां ततान ॥

Again on looking at her, he reflected thus:—

पुनः Again. अयं Hanūmān. एनाम् आलोक्य On seeing her. एवं चिन्तां ततान Perfect 3rd person singular of तन् in the Parasmaipada. Conjugate:—ततान तेनतुः तेनुः, तेनिथ तेनथुः तेन, ततान-ततन तेनिव तेनिम.

ज्योत्स्नां विनापि निवसेन्निशि शीतभानु-
श्छायां विनापि विलसेद्दिवसेश्वरोऽपि ।
एनां विना रघुपतिः परिगृह्य धैर्यं
सप्राण एव वसतीति विचित्रमेतत् ॥ १८ ॥

18. 'The Moon may get on at night without the moonlight. And the Sun can appear without the sunshine. But it is a wonder how the lord of Raghus lives with breath, taking up courage without this lady.'

18. ज्योत्स्नां विनापि Even without the moonlight. The Indeclinable विना governs a noun in the Accu-

sative, Instrumental or Ablative case. Vide Pāṇini :—पृथग्विनानानाभिस्तृतीयान्यतरस्याम्. प्राणैः सह वर्तत इति सप्राणः Living without Sītā, Rāma does an impossible thing Vide Rāmāyaṇa:—दुष्करं कुरुते रामो हीनो यदनया प्रभुः.

एवं चिन्तयता हनूमता कथमपि निशीथसमये गमिते, निशीथिनीनाथेऽपि चरमगिरिशिखरोपकण्ठसेवामुत्कण्ठमाने, दशकण्ठस्तु निद्राशेषेण स्मरशरप्रहारेण च कलुषीकृताक्षः, सरसहरिचन्दनचर्चया जानकीदर्शनेच्छया च प्रकटितरागः, परिवर्तितवैकक्षकमालया मुकुटरत्नप्रभया च तिरस्कृतनक्षत्रमालः, शनैः शनैरविशदशोकवनिकाम् ॥

As Hanūmān was reflecting thus, the midnight somehow passed on. The Moon grew eager to reach the vicinity of the top of the western mountain. The ten-necked one came slowly into the Aśoka forest. His eyes were perturbed by a remnant of sleep as his senses were agitated by the stroke of Love's arrows. He displayed a red hue by the wet sandal paste applied to his person as he exposed his love by a longing to see Jānakī. A cross garland on his breast cut through his pearl necklace as the glitter of gems on his crown spurned at the twinkle of stars.

एवं चिन्तयता हनूमता कथमपि निशीथसमये गमिते सति. Vide Amara :—अर्धरात्रनिशीथौ द्वौ. निशीथिनीनाथे. Vide Amara :—निशा निशीथिनी रात्रिः. चरमगिरिशिखरस्य उपकण्ठं, तस्य सेवां उत्कण्ठमाने सति The Moon was about to set. दशकण्ठस्तु Rāvaṇa. निद्राशेषेण स्मरशरप्रहारेण च. कलुषीकृतानि अक्षीणि अक्षाणि च यस्य सः कलुषीकृताक्षः With eyes soiled and senses corrupted. सरसं हरिचन्दनं, तस्य चर्चया जानकीदर्शनेच्छया च. प्रकटितः रागः (रक्तिमा अनुरागश्च) येन सः प्रकटितरागः. परिवर्तिता वैकक्षकमाला तया. वैकक्षकमाला means a garland borne crosswise on the chest. Vide Amara :—वैकक्षकं तु तत्. यत्तिर्यक्क्षिप्तमुरसि. मुकुटरत्नप्रभया च. तिरस्कृता नक्षत्रमाला येन सः तिरस्कृतनक्षत्रमालः The cross garland hid the wreath of 27 pearls round his neck. The lustre of gems on his diadem threw into the shade groups of stars by its brilliance. शनैः शनैः Very slowly, due to passion and diffidence. अशोकवनिकां अविशत्.

रजनिचरमभागे वारसीमन्तिनीनां
करतलकलिताभिर्दीपिकामार्जनीभिः ।
दिशि दिशि परिमृष्टं यत्तमस्तत्समस्तं
हृदयमवजगाहे केवलं रावणस्य ॥ १९ ॥

19. Whatever darkness (evil passion) was wiped off by the brooms of torches held in hand by harlots in the last period of the night from every direction, entered *in toto* into Rāvaṇa's heart and Rāvaṇa's heart only.

19. तमस् means the corruption of passion and also darkness. Both the meanings are availed of in the context. The pervasion of corruption in Rāvaṇa's heart is made the subject of an उत्प्रेक्षा. रजनिचरमभागे Towards the close of the night. वारसीमन्तिनीनां करतलकलिताभिः दीपिकाभिरेव मार्जनीभिः. The torch-lights in the hands of harlots are poetically identified with broom-sticks held for sweeping the darkness of the night. This is an instance of Rūpaka. दिशि दिशि परिमृष्टं यत्तमः The darkness which was swept off from all quarters. तत् समस्तं The whole of that Tamas, passion. रावणस्य हृदयं केवलं अवजगाहे Entered into the heart of Rāvaṇa fully and exclusively. This is an instance of उत्प्रेक्षा and अतिशयोक्ति combined.

सोऽयं मदान्धहृदयो रघुवीरपत्नीं
सीमन्तिनीति हतनीतिरवाप पापः ।
आमूलपल्लवितकोमलसल्लकीति
वैतानपावकशिखामिव वारणेन्द्रः ॥ २० ॥

20. That sinner with a heart blinded by passion approached the Raghu hero's wife in total disregard of righteousness, thinking her to be any other ordinary woman. He can be likened to a tusker marching into the flames of a sacrificial fire, fancying a delicate Sallaki plant thick with foliage down to the very bottom.

20. मदेन अन्धं हृदयं यस्य सः मदान्धहृदयः सोऽयं पापः derived from पाप, a sin, by the addition of अर्शआद्यच्. रघुवीरपत्नीं सीमन्तिनी इति मत्वा Thinking her to be any ordinary woman. Vide Amara:—स्त्री योषिदबला योषा नारी सीमन्तिनी वधूः. हता नीतिः यस्य सः हतनीतिः (सन्) Bidding good-bye to righteousness. अवाप. The second half of the verse sets out an analogy for Rāvaṇa's approaching the wife of the Raghu hero. वारणेन्द्रः, आमूलं पल्लविता कोमला सल्लकी आमूलपल्लवितकोमलसल्लकी इति (मत्वा). वितानस्य अयं वैतानः, वैतानस्य पावकस्य शिखामिव. The figure of speech is उपमा.

एतद्दर्शनेन वेपमानतनुलता मैथिली कापुरुषविषय-परुषवचनपारम्पर्येण विदीर्यमाणहृदया हृदयदयिताशयप्रत्ययादमुमेव तृणमन्तरतः कृत्वा स्थिता पर्यभाषत ॥

As Maithilī saw him, her delicate body trembled; by the succession of bitter words addressed by the wretch her heart was rent. Out of confidence in the purpose of her dear husband, she spoke to him with contempt after throwing a straw in the middle.

एतस्य दर्शनं तेन एतद्दर्शनेन At the sight of Rāvaṇa. तनुः लतेव तनुलता an example of उपमितसमास. वेपमाना तनुलता यस्याः सा वेपमानतनुलता With her creeper-like body trembling. मिथिलायाः ईश्वरः मैथिलः, मैथिलस्यापत्यं स्त्री मैथिली.

कुत्सितः पुरुषः कापुरुषः. Vide Pāṇini :—विभाषा पुरुषे. कापुरुषस्य विषया यानि परुषवचनानि तेषां पारम्पर्येण. This refers to the words of Rāvaṇa addressed to Sītā. Vide Rāmāyaṇa :—मां दृष्ट्वा नागनासोरु गूहमाना स्तनोदरम् । अदर्शनमिवात्मानं भयान्नेतुं त्वमिच्छसि ॥ कामये त्वां विशालाक्षि बहुमन्यस्व मां प्रिये ।. परम्परैव पारम्पर्यं तेन विदीर्यमाणहृदया सती With a heart pierced by the unbecoming words of Rāvaṇa. हृदयदयितस्य आशये प्रत्ययात् Confident of the resolve of her husband to slay Rāvaṇa. अमुं (प्रति) एव Towards that Rāvaṇa. तृणं अन्तरतः कृत्वा Throwing a straw in the middle, because a direct speech to him will offend the moral code of chaste women. Vide Rāmāyaṇa :— तृणमन्तरतः कृत्वा प्रत्युवाच शुचिस्मिता. स्थिता सती पर्यभाषत. Vide Amara :—यः सनिन्द उपालम्भस्तत्र स्यात्परिभाषणम्. Several reasons can be presumed for the throwing of the straw, in addition to the one already indicated. Perhaps she wanted to convey that a straw was the weapon with which Rāma assailed Kākāsura who coveted her formerly and that a similar fate will overtake Rāvaṇa too. Or, like a beast, Rāvaṇa deserved to enjoy nothing better than a straw. Or, just as a straw falls down on the ground, Rāvaṇa deserved to fall prostrate at the feet of Rāma. Or, the whole wealth that Rāvaṇa bragged of was as worthless as a straw in her eyes. Or, just as the straw is cut and thrown down, Rāvaṇa with his kinsmen would be crushed to pieces by Rāma.

अयि, सकलसमाचारप्रतिष्ठानिष्ठः परमेष्ठी ननु कुल-गुरुर्भवतः। परकलत्ररतिरपत्रपां जनयति हि गोत्रजातानाम्॥

'Eh! Brahmā who is pledged to the establishment of all rules of good conduct is indeed the elder of your family. Lust for another's wife brings disgrace on men of noble birth.

अयि is a term of address. Sītā avoids the mention of the name Rāvaṇa. सकलाः समाचाराः, तेषां प्रतिष्ठायां निष्ठा यस्य सः सकलसमाचारप्रतिष्ठानिष्ठः Brahmā is the founder or the zealous champion of all rules of righteousness, bent on seeing through their proper observance. समाचार means the moral and ethical rules of conduct pertaining to the different Varṇas and Āśramas. परमे (स्थाने) तिष्ठतीति परमेष्ठी. The अलुक्समास is due to Pāṇini :—तत्पुरुषे कृति बहुलम्. The suffix इनि is due to the उणादिसूत्र—परमे कित्. Vide Amara :—ब्रह्मात्मभूः सुरज्येष्ठः परमेष्ठी पितामहः. भवतः कुलगुरुर्ननु Brahmā is in fact the progenitor of your family. Rāvaṇa was the great grandson of Brahmā. परकलत्रेषु रतिः Lust for others' wives. गोत्रजातानां To persons born of a noble family. अपत्रपां जनयति हि Contributes to disgrace. Or, परकलत्रेषु रतिः यस्य सः One who covets others' wives brings shame on all his kinsmen.

भूयोऽपि पञ्चवटीपरिसरममुं जनमनुकूलप्रभञ्जन इवानु-कूलः कूलोपकण्ठं परिभ्रष्टां नावमिव यदि नयेथाः, तर्हि

तवापि दयते नियतं मदीयो जीवितेशः, साक्षाज्जीवितेशोऽपि त्वयि दयालुर्भवेत् ॥

'If, like a favourable wind driving a vessel that had lost its way back to the shore, you take me back to Pañcavaṭī, then my lord will certainly show his mercy even to you, and the very Death too will take pity on you.

Sītā therefore suggests that she is to be taken back to Pañcavaṭī and handed over to her husband. अमुं जनं means मां. पञ्चानां वटानां समाहारः पञ्चवटी A group of five banyan trees, the name of a place. A द्विगु ending in अ takes the Feminine gender and the Feminine suffix ङीप्. Vide Vārtika :—अकारान्तोत्तरपदो द्विगुः स्त्रियामिष्टः and Pāṇini :—द्विगोः. पञ्चवट्याः परिसरः तं पञ्चवटीपरिसरं. भूयोऽपि यदि नयेथाः If you take back this person again to Pañcavaṭī. An analogy for the taking back is set out, परिभ्रष्टां नावं अनुकूलप्रभञ्जनः कूलोपकण्ठमिव. As a favourable wind would drive a ship that had lost its way back to the shore. तर्हि In that event. मम अयं मदीयः जीवितेशः My husband. नियतं Certainly. तवापि दयते Would take pity even on you. अपि suggests the extraordinary heinousness of the offence committed by Rāvaṇa. Not only would Rāma pardon him Only then Death will relent towards him. साक्षाज्जीवितेशोऽपि त्वयि दयालुर्भवेत्. The first जीवितेशः means husband, and the second one means

Yama. दयालुः = दय् + आलुः Vide Pāṇini :—स्पृहिगृहिपतिदयिनिद्रातन्द्राश्रद्धाभ्य आलुच्. नयेथाः and भवेत् belong to the Potential mood.

दाशरथेरजय्याया मैत्र्याः पात्रमपि भवितासि ।।

'You will also become an object of indissoluble friendship of Daśaratha's son.

Having referred to the negative benefit viz. that of avoiding death, Sītā refers to the positive benefit that will accrue to Rāvaṇa by following her advice. दाशरथेः, जेतुं अशक्या अजय्या. Vide Pāṇini :—क्षय्यजय्यौ शक्यार्थे. तस्याः अजय्यायाः. मित्रस्य भावः मैत्री तस्याः मैत्र्याः पात्रमपि. पात्रं always neuter. भवितासि 1st Future 2nd person singular of भू.

किंतु खरप्रमुखनिशाचरबलमथनसमयरुचिरलग्नसान्द्रवसापङ्किलमुखमार्यपुत्रस्य शिलीमुखं भवन्तमन्तरेण कः श्रद्दधीत निजहृदयगलितरुधिरधारया प्रक्षालयितुम् ।।

'On the other hand who else than you will trust himself to cleanse, with the stream of blood gushing forth from his own heart, my lord's arrow soiled thick with the fat sticking to it gracefully ever since the slaughter of the Rākṣasa hosts headed by Khara?

Then she warns him of the danger in not handing her back to Rāma. किंतु Otherwise. खरः

प्रमुखे यस्य, तादृशस्य निशाचराणां बलस्य मथनं, तस्य समयः, तस्मिन् रुचिरं (यथा तथा) लग्ना सान्द्रा वसा, तया पङ्किलं मुखं यस्य तं. आर्यपुत्रस्य. शिलीमुखं From the time of the slaughter of Rākṣasas headed by Khara, the dense fat of those Rākṣasas which clung to Rāma's arrow has still left its trace on the arrow which is thereby rendered dirty. निजहृदयगलितरुधिरधारया प्रक्षालयितुं To wash off its dirt by the stream of blood pouring forth from his own heart. भवन्तं अन्तरेण Excepting yourself. कः श्रद्दधीत. Who will devote himself?

अथवा जनस्थानसमरादारभ्य समराभावावग्रहतृषितानां सौमित्रिपत्रिचातकानां शोणिताम्बुपारणां तवापनयश्चेत्कः समर्थो निवारयितुम् ॥

'Otherwise, who can, if you persist in iniquity, prevent the Cātakas of Saumitri's arrows from breaking their fast with the water of your blood, thirsty that they are due to the drought without engagement in battle ever since the battle of Janasthāna?'

अथवा indicates that there is no need even for Rāma's arrows, because Lakṣmaṇa's arrows are sufficient for the purpose. जनस्थानसमरादारभ्य Ever since the battle of Janasthāna. समराभाव एव अवग्रहः, तेन तृषितानां. सौमित्रेः पत्रिण एव चातकाः तेषां. अवग्रह means drought or famine. By the drought of summer Cātakas

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become exceedingly thirsty for drops of rain. The absence of battle is identified with drought, and Lakṣmaṇa's shafts with the thirsty Cātaka birds. शोणितमेव अम्बु तेन पारणां An end of the fast by means of water in the shape of blood. निवारयितुं कः समर्थः Who can prevent? तव अपनयश्चेत् If you continue in your wicked pursuit.

अथ निशिचरनाथं पञ्चबाणीविभिन्नं
न हि जनकसुतायाः प्रापदेकापि वाणी ।
जनमुपनतमृत्युं पञ्चवक्त्राहिदष्टं
विशति हृतविषाधेरोषधेः किंनु शक्तिः ॥ २१ ॥

21. Not one word uttered by the daughter of Janaka stuck to (the heart of) the Rākṣasa lord, cloven as it was by the five arrows (of Cupid). Does the power of a herb, efficient to remove the torment of poison, make itself felt on a person stung by a five-faced serpent and as such remaining in the jaws of death?

21. अथ जनकसुताया एकापि वाणी पञ्चबाणीविभिन्नं निशिचरनाथं नहि प्रापत्. पञ्चानां बाणानां समाहारः पञ्चबाणी an instance of Dvigu compound. Vide Vārtika :—अकारान्तोत्तरपदो द्विगुः स्त्रियामिष्टः. The sūtra द्विगोः lays down ङीप्. The five arrows are those of Cupid. प्रापत् Aorist of आप् with प्र. Since Rāvaṇa was smitten by love, the advice of Sītā did not enter his mind. This fact is

substantiated by an analogy set out in the second half of the verse. पञ्च वक्त्राणि यस्य सः पञ्चवक्त्रः, तादृशेन अहिना दष्टं पञ्चवक्त्राहिदष्टं Bit by a serpent of five faces. (अत एव) उपनतः मृत्युः यस्य तं उपनतमृत्युं जनं A person whose death is imminent. हृतः विषस्य आधिः यया तस्याः हृतविषाधेः Capable of removing the suffering due to poison, adjectival to ओषधेः. शक्तिः किंनु विशति Does the efficiency of such a herb prevail in such a case ? Since there is बिम्बप्रतिबिम्बभाव between the ideas of these two sentences the figure of speech is दृष्टान्त.

एवं जनकदुहितुरवधीरणाफणितिमाकर्ण्य कोपपराङ्मुखो दशमुखस्तामभितो निवसन्तीराराक्षिकराक्षसीरुद्दिश्य 'भवत्यः, चतुर्भिरप्युपायैरेनामवश्यं वश्यां कुरुध्वम् । इयमननुकूला चेदिमां हताशां प्रातराशाय महानसं नयत' इत्यादिश्य निशान्ते प्रत्यासन्ने निशान्तमेव प्रविवेश ॥

On hearing this contemptuous speech of Janaka's daughter, the ten-faced one turned back in rage and addressed the Rākṣasa women that stood in guard round her—'Ladies, you shall positively bring her round to subservience by all the four strategies. If even then she is unfavourable, bring that wretch to my kitchen for my morning breakfast.' After bidding thus, he went home as the night was drawing to a close.

एवं जनकदुहितुः, अवधीरणया सहितां फणितिं अवधीरणाफणितिं आकर्ण्य कोपपराङ्मुखः दशमुखः Rāvaṇa turned back in rage on hearing the words of contempt uttered by Sītā. तां अभितः. The Accusative in तां is due to Vārtika—अभितःपरितःसमयानिकषाहाप्रतियोगेऽपि. निवसन्तीः Accusative plural. आरक्षिक्यश्च ता राक्षस्यश्च आरक्षिकराक्षस्यः ताः आरक्षिकराक्षसीः, आरक्षिकी is to be dissolved as आरक्षः (रक्षणं) प्रयोजनम् आसामिति आरक्षिक्यः. 'प्रयोजनम्' इति ठकि ङीप्. ततः 'स्त्रियाः पुंवत्—' इत्यादिना पुंवद्भावः. उद्दिश्य Towards the Rākṣasīs engaged to guard her. भवत्यः Vocative addressed to the Rākṣasīs. चतुर्भिरपि उपायैः. The four means for achieving an object are साम, दान, भेद and दण्ड. एनां refers to Sītā. अवश्यं वश्यां. वश्य=वश+य (यत्). Vide Pāṇini:—वशं गतः. कुरुध्वं. यूयं understood. Make her submissive to me. इयं अननुकूला चेत् If she persists in her adverse attitude. हताशां इमां प्रातराशाय महानसं नयत. नयत Imperative 2nd person plural of नी in the Parasmaipada. इति आदिश्य. निशायाः अन्तः तस्मिन् निशान्ते प्रत्यासन्ने सति When the end of the night drew near. निशान्तमेव प्रविवेश. Vide Amara:—निशान्तवस्त्यसदनभवनागारमन्दिरम्.

तदनु क्षणदाचरीणां भीषणवीक्षणवाग्दोषोन्मेषणमुकुलितहृदयपुण्डरीका पुण्डरीकयूथपरिवृतसारङ्गाङ्गनाभङ्गीमङ्गीकुर्वाणा गीर्वाणतरुणीव शापबलाद्वसुधां प्रपन्ना जनकनन्दिनी चिन्तामेवमकरोत् ॥

Afterwards the lotus of her heart closed into a bud at the nightfall of Rākṣasīs' threats coupled with their terrific glances. She behaved like a roe in the midst of tigers, and like an youthful angel descended on earth by the power of a curse, Janaka's daughter fell into contemplation thus :—

तदनु After Rāvaṇa went back. क्षणदायां चरन्तीति क्षणदाचर्यः = क्षणदा-चर् + ट + ङीप्. Vide Pāṇini :—चरेष्टः and टिड्ढाणञ् etc. क्षणदा means the night. Vide Amara :—त्रियामा क्षणदा क्षपा. क्षणदाचर means a wanderer in the night; a Rākṣasa. क्षणदाचरी means a Rākṣasī. क्षणदाचरीणां Genitive plural. भीषणानि वीक्षणानि यस्मिंस्तथाभूतं. वाग्दोषः means दुष्टवाक्. वाग्दोष एव दोषा, तस्याः उन्मेषणं. भीषणवीक्षणेन वाग्दोषोन्मेषणेन मुकुलितं हृदयपुण्डरीकं यस्याः सा. The harsh speech of the Rākṣasīs coupled with their terrific glances is identified with a night. At the advent of the night lotuses generally fade. Sītā's heart which is comparable to a lotus faded likewise at the threats of Rākṣasīs. पुण्डरीकाणां यूथं. Vide Amara :—व्याघ्रेऽपि पुण्डरीको ना. पुण्डरीकयूथेन परिवृतायाः सारङ्गाङ्गनाया भङ्गी तां अङ्गीकुर्वाणा. She behaved like a roe attacked on all sides by tigers. शापबलात् वसुधां प्रपन्ना गीर्वाणतरुणीव (स्थिता) Like a celestial nymph degraded to an earthly existence by the power of a curse. जनकनन्दिनी एवं चिन्तां अकरोत्. भीषण etc., पुण्डरीक etc. and गीर्वाण etc. illustrate in order the figures of speech—रूपक, उपमा and उत्प्रेक्षा.

नूनं विदितवृत्तान्ते जटायुषि गतायुषि ।
मामिहस्थामार्यपुत्रः किं नाधिगतवान्प्रभुः ॥ २२ ॥

22. 'Is it that my lord is not aware that I am here, Jaṭāyus who knew the news having passed away ?

22. विदितः वृत्तान्तः येन तस्मिन् विदितवृत्तान्ते adjectival to जटायुषि. गतं आयुः यस्य तस्मिन् गतायुषि सति When the only person who knew the incident viz., Jaṭāyus, had lost his life. आर्यपुत्रः प्रभुः. इह तिष्ठतीति तथाभूतां इहस्थां. सुपि स्थः इति कः. मां नाधिगतवान् किं Is my lord still in the dark about my whereabouts ? Otherwise how will he remain without retrieving me ?

आहोस्वित्क्रव्यादमायया विपर्यस्तप्रकृतेः काकुत्स्थस्य किम्वनास्था संजायते । अथवा—

'Or, has the scion of Kakutstha grown indifferent with his nature altered by the hypnotism of the Rākṣasa ? Or perhaps—

आहोस्वित् commences an alternative surmise. क्रव्यादस्य मायया By the deceptive power of Rāvaṇa. विपर्यस्ता प्रकृतिः यस्य तस्य विपर्यस्तप्रकृतेः adjectival to काकुत्स्थस्य. Has the mind of my lord been changed ? अनास्था संजायते किमु And consequently, has indifference crept in him ? The particle उ in किमु has no special meaning. ककुत्स्थस्य गोत्रापत्यं पुमान् काकुत्स्थः. An ancestor of

Raghus was called ककुत्स्थ. ककुदि तिष्ठतीति ककुत्स्थः. When fighting the battle of gods against Asuras, he rode on the hump of Indra serving as a bull. Vide Raghuvaṁśa :—महेन्द्रमास्थाय महोक्षरूपं यः संयति प्राप्तपिनाकिलीलः । चकार बाणैरसुराङ्गनानां गण्डस्थलीः प्रोषितपत्रलेखाः ॥

न केवलं मामहरद्दुरात्मा कृपां च रामस्य निसर्गसिद्धाम् ।
इदं न चेत्संश्रितवत्सलः किं भवेत्स तूष्णीं जगदेकवीरः ॥ २३ ॥

23. 'Not only me did the vile one take away, but also Rāma's compassion inborn by nature. Were it not so, would that unique hero of the world, so fond of his dependents, keep quiet ?'

23. अथवा. Yet another alternative is suggested for the silence of Rāma. दुष्टः आत्मा यस्य सः दुरात्मा The wicked-souled one ; Rāvaṇa. मां केवलं नाहरत् He did not take me alone. निसर्गेण सिद्धां रामस्य कृपां च अहरत् He took off Rāma's compassion too. इदं न चेत् If it were not so. संश्रितेषु वत्सलः संश्रितवत्सलः जगतः एकः वीरः जगदेकवीरः सः तूष्णीं भवेत् किं. Love for his devotees and an unparalleled heroism are the two characteristics of Rāma which make his indifference inexplicable.

इत्थं विलप्य रघुपुंगवमेव संततं चिन्तयन्ती कृच्छ्रान्मूर्च्छामगमत् ॥

Wailing thus and thinking ceaselessly of the bull among Raghus, she fell into a swoon in agony.

इत्थं विलप्य. रघूणां पुङ्गवः तं एव संततं चिन्तयन्ती Concentrating her thoughts ceaselessly on Rāma. कृच्छ्रात् मूर्च्छां अगमत् Aorist of गम्.

निशाचरीस्तां निरवद्यशीलां निर्भर्त्सयन्तीर्निभृतं निवार्य ।
अस्वप्नलोकोत्सवमात्मदृष्टं दुःस्वप्नमेकं त्रिजटा जगाद ॥ २४ ॥

24. Trijaṭā strongly dissuaded the Rākṣasīs that were threatening Sītā of spotless character and related to them an ominous dream dreamt by her foreboding joy to the gods.

24. निरवद्यं (निष्क्रान्तं अवद्यात्) शीलं यस्यास्तां निरवद्यशीलां. तां refers to Sītā. निर्भर्त्सयन्तीः adjectival to निशाचरीः Accusative plural. निभृतं adverbial adjunct governing निवार्य. त्रिजटा A Rākṣasī known by that name who sided Sītā. अस्वप्नानां लोकः. अस्वप्न means gods. Vide Amara :—आदित्या ऋभवोऽस्वप्ना अमर्त्या अमृतान्धसः. अस्वप्नलोकस्य उत्सवं आत्मना दृष्टं एकं. दुष्टः स्वप्नः तं दुःस्वप्नं जगाद. The narration of the dream in Rāmāyaṇa begins thus:—स्वप्नो ह्यद्य मया दृष्टो दारुणो रोमहर्षणः । राक्षसानामभावाय भर्तुरस्या जयाय च ॥

किं च—

उपप्लवृक्षस्य परोक्षभावा-
दुपेत्य पृथ्वीं सुचिरं लुठन्त्याः ।
नक्तंचरस्त्रीमुखकर्शितायाः
सीतालतायास्त्रिजटा जटाभूत् ॥ २५ ॥

Further,

25. As the plant in the form of Sītā worried by the taunts of Rākṣasīs bent down and wallowed on the earth for a long time in the absence of a near tree to lean upon, Trijaṭā acted the twig (for her to rise again).

25. उपघ्नवृक्ष means a tree on which a neighbouring plant leans. Vide Amara:—स्यादुपघ्नोऽन्तिकाश्रये. अक्ष्णः परं परोक्षं तस्य भावः तस्मात् परोक्षभावात्. पृथ्वीमुपेत्य सुचिरं लुठन्त्याः adjectival to सीतालतायाः. Sītā is identified with a plant which, owing to the absence of Rāma-tree on which it should lean, has fallen down on earth and rolls on the ground. नक्तंचरस्त्रीणां (राक्षसीनां) मुखं (वचनं) एव नक्तंचरस्त्रीणां (शिथिलीनामकीटविशेषाणां) मुखं, तेन कर्शितायाः नक्तंचरस्त्रीमुखकर्शितायाः A plant will be affected with the bites of worms moving on the earth. Likewise Sītā was inflicted with the biting threats of the Rākṣasīs. जटा means the twig of a banyan and the like trees. त्रिजटा जटा अभूत्. A creeper fallen on earth would rise up along with a twig. Likewise Sītā took consolation at the narration of her dream by Trijaṭā. The figure of speech is रूपक.

तदनन्तरमात्मत्यागाय स्पृहयन्त्यां मैथिल्यां मारुतिरियमनुपेक्षणीया तपस्विनीति नीतिमग्रुश्चतीं चिन्तां परिगृह्य नेदीयानस्या बभूव। ततः —

Later on when Maithilī desired to commit suicide, Māruti entertained the righteous thought that the poor lady should no longer be neglected and drew near her. Then—

तदनन्तरं मैथिल्यां आत्मत्यागाय स्पृहयन्त्यां सत्यां Locative absolute. The Dative in आत्मत्याग is due to juxtaposition with स्पृह्. Vide Pāṇini:—स्पृहेरीप्सितः. मारुतिः Hanūmān. तपस्विनी. Vide Amara:—तपस्वी शोच्यतापसौ. इयं अनुपेक्षणीया Indifference towards the pitiable lady was no longer justified. इति नीतिम् अनुवर्ती चिन्तां परिगृह्य He entertained the thought which was in conformity with justice. अस्याः नेदीयान् बभूव, अन्तिक Positive. नेदीयस् Comparative. नेदिष्ठ Superlative. Vide Pāṇini:—अन्तिकबाढयोर्नेदसाधौ.

देव्या दशाननवचोमयवज्रदीर्ण-
कर्णान्तरव्रणविरोपणभेषजानि ।
विस्रम्भणार्थमयमन्वयसंगतानि
रामाभिकीर्तनमधूनि शनैर्न्यषिञ्चत् ॥ २६ ॥

26. In order to inspire the lady's confidence he slowly sprinkled the drops of honey in the form of Rāma's praise that had a bearing on his heredity and acted the cure in healing the wound of her ears pierced by the thunderbolt of Rāvaṇa's words.

26. अयं रामाभिकीर्तनमधूनि शनैः न्यषिञ्चत् Hanūmān

slowly sprinkled the honey-drops of praise about Rāma into the ears of Sītā. रामस्य अभिकीर्तनान्येव मधूनि. How are those drops of honey? देव्याः. दशाननस्य वचोमयं वज्रं, तेन दीर्णयोः कर्णयोः अन्तरे व्रणानि, तेषां विरोपणे भेषजानि दशाननवचोमयवज्रदीर्णकर्णान्तरव्रणविरोपणभेषजानि. Rāvaṇa's harsh words are identified with thunderbolt which had pierced and left wounds in Sītā's ears. Rāma's praise which was begun by Hanūmān served to heal the said wounds. Further अन्वयेन संगतानि अन्वयसंगतानि Hanūmān's narration contained references to Rāma's heredity. Vide Rāmāyaṇa:—राजा दशरथो नाम रथकुञ्जरवाजिमान् etc. Why did Hanūmān make the references? विस्रम्भणार्थं To inspire the confidence of Sītā.

तदनन्तरं समन्तात्प्रसारितनयना जनकतनया तस्यां शाखायां शाखामृगमुद्वीक्ष्य दुःस्वप्नबुद्ध्या चकितहृदया सलक्ष्मणाय रामाय भर्त्रे भद्रमाशंसमाना जनमिमं दुरापस्वापं स्वप्नः कथमाप्नुयादिति विचिन्त्य मायया समायातनैर्ऋतपतिबुद्ध्या तस्मान्मारुतपुत्रात्त्रास ॥

Then the daughter of Janaka cast her eyes on all sides, beheld the monkey in that branch, feared in her heart lest it should be an evil dream, prayed for the welfare of her lord Rāma and Lakṣmaṇa and reflected 'How will dream come to this sleepless person?' Thereupon she thought that it

was the lord of Rākṣasas come in disguise, and grew afraid of Vāyu's son.

तदनन्तरं When Hanūmān was telling the story of Rāma. समन्तात् On all sides. प्रसारितं नयनं यया सा प्रसारितनयना Casting her eyes to find out who was relating those pleasant tales. जनकतनया Sītā. तस्यां शाखायां In the branch of the Śiṁśupā tree. शाखामृगमुद्वीक्ष्य On seeing a monkey. दुःस्वप्न इति बुद्धिः तया दुःस्वप्नबुद्ध्या She imagined it was a bad dream. Vide Rāmāyaṇa:—स्वप्नो मयाऽयं विकृतोऽद्य दृष्टः शाखामृगः शास्त्रगणैर्निषिद्धः. The sight of a monkey in dream is believed to be inauspicious. चकितं हृदयं यस्याः सा चकितहृदया She grew afraid. लक्ष्मणेन सह वर्तत इति तथाभूताय सलक्ष्मणाय रामाय भर्त्रे भद्रमाशंसमाना She prayed for the weal of her lord Rāma and his brother. Vide Rāmāyaṇa :—स्वस्त्यस्तु रामाय सलक्ष्मणाय. दुरापः (दुःखेन आप्तुं योग्यः) स्वापः यस्य तं दुरापस्वापं इमं जनं स्वप्नः कथम् आप्नुयात्. How will a dream come to a person to whom sleep is not available? इति विचिन्त्य She reflected thus. मायया समायातः नैर्ऋतपतिः इति बुद्ध्या She mistook him for Rāvaṇa having come in disguise. तस्मात् मारुतपुत्रात् तत्रास She feared Hanūmān. The Ablative in मारुतपुत्रात् is due to juxtaposition with त्रस्. Vide Pāṇini :—भीत्रार्थानां भयहेतुः.

सोऽपि समवतीर्य वचनवैचित्र्याज्जनकपुत्रीं प्रत्याययितुमाञ्जनेयः कृताञ्जलिर्व्यजिज्ञपत् ॥

Climbing down, Āñjaneya too, with the knit palms of his hands, intimated to Janaka's daughter to induce her confidence with his marvellous words.

सोऽपि Hanūmān too. समवतीर्य Getting down from the tree. वचनवैचित्र्यात् With his exquisite words. जनकपुत्रीं प्रत्याययितुं कृताञ्जलिः (सन्) व्यजिज्ञपत्.

कल्याणि त्वद्वियोगेन तीव्रवेगेन ताम्यतः ।
राघवेन्द्रस्य दूतं मामन्यथा मा स्म मन्यथाः ॥ २७ ॥

27. 'Auspicious lady, know me as the messenger of the chief of Raghu's descendants pining in separation from you with acute vehemence. Mistake me not otherwise.

27. In this verse Hanūmān intimates that he is the messenger of Rāma. हे कल्याणि तीव्रवेगेन त्वद्वियोगेन ताम्यतः राघवेन्द्रस्य दूतं मां अन्यथा मा स्म मन्यथाः. In juxtaposition with मा and स्म a predicate takes लङ् or लुङ् optionally to signify any tense or mood. When the particle स्म is juxtaposed, a verb in the Imperfect or Aorist tense drops its initial augment अ. Vide Pāṇini:—स्मोत्तरे लङ् च and न माङ्योगे.

त्वया सह प्रस्थितचित्तवृत्ति-
र्विभावरीकोकसमानधर्मा ।
वचोऽब्रवीन्मैथिलि मन्मुखेन
त्वां कौशलं कोसलराजपुत्रः ॥ २८ ॥

28. 'O Maithilī, with a heart started along with you and akin in conduct to the ruddy goose at night, the Kosala prince has communicated to you the news of his well-being through my mouth.

28. In this verse Hanūmān communicates Rāma's news of his welfare. हे मैथिलि कोसलराजपुत्रः मन्मुखेन त्वां कौशलं वचः अब्रवीत्. कुशलस्येदं कौशलं. कोसलानां राजा कोसलराजः Daśaratha. तस्य पुत्रः Rāma. अहमेव (मम वा) मुखं तेन Through me. कौशलं वचः News of welfare. अब्रवीत् Imperfect tense. The root ब्रू governs two objects. Change the voice:—कोसलराजपुत्रेण त्वं वचः औच्यथाः. Vide Kārikā;—गौणे कर्मणि दुह्यादेः प्रधाने नीहृकृष्वहाम्. How is कोसलराजपुत्रः? त्वया सह, प्रस्थिता चित्तवृत्तिः यस्य सः प्रस्थितचित्तवृत्तिः His mind is always fixed on you. विभावर्यां कोकः विभावरीकोकः Cakravāka birds, male and female, separate from each other in the night. समानः धर्मः यस्य सः समानधर्मा. The word धर्म coming as the latter member of a compound following a single word as its previous member takes the final augment न्. Vide Pāṇini:—धर्मादनिच्केवलात्. विभावरीकोकेन समानधर्मा Rāma is undergoing the same pitiable plight as a male Cakravāka in the night.

अपि च—

शिरसा तव सौमित्रिरकरोदभिवादनम् ।
अपृच्छत्सोऽपि भद्रं त्वामधिपश्च वनौकसाम् ॥ २९ ॥

'Moreover—

29. 'The son of Sumitrā offered his salutation to you with his head; and that lord of monkeys too enquired of your welfare.'

29. For strengthening Sītā's confidence Hanūmān refers to Lakṣmaṇa in this verse. सुमित्रायाः अपत्यं पुमान् सौमित्रिः. शिरसा तव अभिवादनं अकरोत् Lakṣmaṇa bowed down his head in salutation to you. The incident of alliance with Sugrīva is also made known. वनं ओकः येषां तेषां वनौकसां अधिपः सोऽपि. Sugrīva, lord of monkeys. Vide Amara:—मर्कटो वानरः कीशो वनौकाः. त्वां भद्रं अपृच्छत्. The root प्रच्छ् governs two objects. प्रच्छ् changes to पृच्छ् in all conjugational tenses.

एवमभिहितया संभूतविस्रम्भतया भयादपेतया तया तावदनुयुक्तः पवनतनयो वालिमरणकारणं सुग्रीसख्यमाख्याय प्राचेतसचेत इव संततसंनिहितरामनाममङ्गलमङ्गुलीयकमस्यै प्रायच्छत् ॥

As she was told thus, her confidence grew; and casting off her fears, she plied the son of Vāyu with enquiries. Thereupon he intimated the friendship of Sugrīva which resulted in Vālin's death and handed to her the ring which, like Vālmīki's heart, was ever associated with the propitious name of Rāma.

एवं अभिहितया तया. अभिहित Past passive participle of धा with अभि. संभूतः विस्रम्भः यस्याः तस्या भावः तत्ता तया संभूतविस्रम्भतया When told thus, Sītā grew confident. भयात् अपेतया. तावत् At that time. अनुयुक्तः Questioned. पवनतनयः Hanūmān. वालिनः मरणं, तस्य कारणं वालिमरणकारणं सुग्रीवस्य. सख्युर्भावः सख्यं Accusative. आख्याय अङ्गुलीयकं अस्यै प्रायच्छत्. He gave her a ring. How was the ring? प्राचेतसस्य चेत इव It was like the mind of Vālmīki. In what respect? सततं संनिहितं रामस्य नाम तेन मङ्गलं The ring bears the name of Rāma impressed on it and hence beautiful. Vālmīki's heart is always concentrated on the auspicious name of Rāma.

सौख्यावहस्य पवनात्मजनीयमान-
रामाङ्गुलीयकविलोकनवासरस्य ।
सत्यं कलां शततमीं भुवि नैव भेजे
पाणिग्रहोत्सवदिनं जनकात्मजायाः ॥ ३० ॥

30. Truly, not even as a hundredth part of that happy day when she looked at Rāma's ring tendered by Vāyu's son could be reckoned on Earth the day of the festive occasion when the hand of Janaka's daughter had been seized in wedlock.

30. In this verse the joy of Sītā at the sight of Rāma's signet-ring is contrasted with her joy on the occasion of her wedlock. जनकात्मजायाः पाणिग्रहो

त्सवदिनं नैव भेजे. The day of Sītā's wedlock did not attain. सौख्यस्य आवहः तस्य सौख्यावहस्य. पवनात्मजेन नीयमानं रामस्य अङ्गुलीयकं, तस्य विलोकनं, तस्य वासरः तस्य पवनात्मजनीयमान-रामाङ्गुलीयकविलोकनवासरस्य. शतस्य पूरणीं शततमीं. शततम = शत + तमट् + डट्. Vide Pāṇini:—तस्य पूरणे डट् and नित्यं शतादिमासार्धमाससंवत्सराच्च. कलां Even a hundredth fragment of the happy day of Sītā's sight of the ring.

ततस्तं जानकी निःसीमहर्षा बभाषे—'महाभाग, सर्वथास्य दुरात्मनः प्रत्यासीदति मृत्युः। एवमनलाभिधानया विभीषणदुहित्रा स्वमात्रा प्रेषितया भाषितं च। अयमप्यनार्यशीलस्तुरीयमुपायमन्तरेण न मामार्यपुत्रस्य समर्पयिष्यति। नियतमहमपि मासादूर्ध्वं न शक्नुयां प्राणान्कृपणान्धारयितुम्' इति ॥

With an exuberance of joy, Jānakī then spoke to him, 'Noble sir, by all means death is fast approaching this wicked person. So it has been also stated by Vibhīṣaṇa's daughter named Analā through whom her mother has sent word. This fellow of disreputable conduct will not hand me back to my husband without resort to the fourth means of diplomacy. Sure and certain, I too shall not be able to hold my miserable life for more than a month.'

ततः On receiving the ring. जानकी. निःसीमः हर्षः यस्याः सा निःसीमहर्षा (सती) तं बभाषे. हे महाभाग सर्वथा अस्य दुरात्मनः मृत्युः प्रत्यासीदति Rāvaṇa's death is fast approaching. Not only is it my conclusion, but also of people entitled to credence. एवं अनलाभिधानया विभीषणदुहित्रा. Analā is the name of Vibhīṣaṇa's daughter. स्वमात्रा प्रेषितया She was sent by her mother. भाषितं च. Since the suffix त (भावे क्तः) is used, the Instrumental is employed in दुहित्रा. अनार्यं शीलं यस्य सः अनार्यशीलः अयमपि Rāvaṇa of ignoble character. चतुर्णां पूरणः तुरीयः तं तुरीयं उपायं अन्तरेण Without the fourth strategy viz., दण्ड. मां आर्यपुत्रस्य न समर्पयिष्यति Even दण्ड will have to be laid on him quickly. नियतं Certainly. अहमपि I too. मासादूर्ध्वं More than a month. कृपणान् प्राणान् धारयितुं न शक्नुयाम्. Vide Rāmāyaṇa:—धारयिष्यामि मासं तु जीवितं शत्रुसूदन । मासादूर्ध्वं न जीविष्ये त्वया हीना नृपात्मज ॥

एतदाकर्ण्य मारुतिः—'महानुभावे, मा भैषीः। भवतीं वहन्नेव तूर्णमुल्लङ्घितसागरो रघुवरचरणसरसिजसमीपमुपयास्यामि। मामसमर्थं न समर्थयेथा' इत्यभिहितवान्। किंच—

On hearing this, Māruti said, 'Noble lady, don't fear. Carrying you, I shall cross the Ocean soon and reach the lotus-feet of the Raghu chief. Don't consider me inefficient.' Further—

मा भैषीः Do not fear. भवतीं वहन्नेव By merely carrying you. तूर्णं उल्लङ्घितः सागरः येन सः उल्लङ्घितसागरः सन्.

रघुवरचरणे सरसिजे इव, तयोः समीपं रघुवरचरणसरसिजसमीपं उपया-स्यामि 2nd Future, 1st person singular of या with उप to approach. मां असमर्थं न समर्थयेथाः Potential, 2nd person singular of अर्थ् with सं.

महामहीध्रसध्रीचीं सोऽयं वृद्धिमुपेयिवान् ।
यया नूनमपांराशिः कुल्यातुल्यां दशां दधौ ॥ ३१ ॥

31. He increased in size like unto a great mountain, by the side of which the Ocean was verily reduced to the plight of a petty channel.

31. This verse refers to the gigantic size that Hanūmān took to convince Sītā of his ability. सोऽयं Hanūmān. महांश्चासौ महीध्रश्च, तेन सध्रीचीं महामहीध्रसध्रीचीं वृद्धिं उपेयिवान् He attained an increase of dimensions equal to a huge mountain. यया (वृद्ध्या) अपां राशिः The Ocean. कुल्या means a petty channel. Vide Amara:—कुल्याल्पा कृत्रिमा सरित्. कुल्यया तुल्यां कुल्यातुल्यां दशां नूनं दधौ Perfect tense of धा to bear.

अथ तमुवाच सा जनकराजसुता मुदिता
किमु तव दुष्करं चरणलङ्घितवारिनिधेः ।
अपि तु मया सह प्लवगपुंगव यास्यसि चे-
न्नियतमपायिनी परिणमेद्भवतः पदवी ॥ ३२ ॥

32. Then the daughter of King Janaka spoke to him with joy, 'O best of monkeys, what is impossible to you—to one that has crossed the

Ocean with his foot? But if you go along with me, your travel will certainly be fraught with risk.

32. अथ After Hanūmān showed her the big size which he could assume. जनकराजसुता मुदिता (सती) तं उवाच Perfect tense of ब्रू. Vide Pāṇini :—ब्रुवो वचिः. Conjugate :—उवाच ऊचतु: ऊचुः, उवचिथ-उवक्थ ऊचथुः ऊच, उवाच-उवच ऊचिव ऊचिम. From किमु begins Sītā's speech. चरणाभ्यां लङ्घितः वारिनिधिः येन तस्य चरणलङ्घितवारिनिधेः तव दुष्करं किमु. दुःखेन कर्तुं योग्यं दुष्करं. Vide Pāṇini :—ईषद्दुःसुषु कृच्छ्राकृच्छ्रार्थेषु खल्. अपि तु हे प्लवगपुङ्गव मया सह (त्वं) यास्यसि चेत् भवतः पदवी नियतम् अपायिनी परिणमेत् Your march will be attended by dangers.

अन्यच्च—

पातिव्रत्यहुताशनेन यदि तं कुर्यामहं भस्मसा-
त्सत्यं दाशरथेः शरस्य न भवेदात्मोचिता पारणा ।
किं चैतस्य यशोनिशापतिरपि प्रम्लानकान्तिर्भवे-
द्भ्रातः शासितरावणे रघुपतौ यात्रा मम श्रेयसी ॥ ३३ ॥

'Besides—

33. 'If I reduce him to ashes by the fire of my chastity, the arrow of Daśaratha's son will not in fact get the feast that it deserves, and the Moon of his fame will fade in lustre. Brother, my return will be happy only when the Lord of Raghus has crushed Rāvaṇa.'

33. पतिः (पतिशुश्रूषा) व्रतं यस्याः सा पतिव्रता, तस्या भावः पातिव्रत्यं Chastity; unswerving fidelity to the husband. पातिव्रत्यमेव हुताशनः तेन पातिव्रत्यहुताशनेन अहं तं, साकल्येन भस्म कृतं भस्मसात्. Vide Pāṇini:—विभाषा साति कार्त्स्न्ये. यदि कुर्यां If with my fire of chastity I burn Rāvaṇa to ashes. दाशरथेः शरस्य आत्मोचिता पारणा सत्यं न भवेत् Rāma's arrow cannot have the feast merited by it. किं च Moreover. एतस्य (रामस्य) यश एव निशापतिः यशोनिशापतिः अपि. Rāma's fame is identified with the Moon by reason of its whiteness. प्रम्लाना कान्तिः यस्य सः प्रम्लानकान्तिः भवेत् Rāma's fame will then dim in brightness. भ्रातः Vocative used as a term of endearment. रघुपतौ = रघूणां पत्यौ. शासितः रावणः येन तस्मिन् शासितरावणे (सति) When Rāma has slain Rāvaṇa. मम यात्रा My journey. श्रेयसी (भविष्यति). श्रेयस् Comparative of प्रशस्य, its superlative being श्रेष्ठ. Vide Pāṇini:—प्रशस्यस्य श्रः.

एवं व्याहृतः पवनसुतो विनीतां सीतां पुनराबभाषे—

मायामृगेण तव मैथिलि वञ्चितायाः
शाखामृगेण पुनरागतिरित्ययुक्तम् ।
एषा कथापि भुवने वितता यदि स्या-
त्का नाम रामधनुषः प्रथिता प्रशस्तिः ॥ ३४ ॥

Told thus, the son of Vāyu again addressed the modest Sītā thus—

34. 'Daughter of the king of Mithilā, cheated that you are by a false deer, it ill behoves you to

come back by a monkey. Even if this tale gains currency in the world, where is the renowned fame of Rāma's bow ?

34. Hanūmān approves of Sītā's suggestion. हे मैथिलि. मायामृगेण By the deceptive deer Mārīca. वञ्चितायाः तव शाखामृगेण पुनः आगतिः इति अयुक्तं Your return through a monkey is improper. एषा कथापि This tale of your return with a monkey. भुवने वित्ता यदि स्यात् If it spreads in the world. रामधनुषः का नाम प्रशस्तिः प्रथिता.

किं बहुना । इत्येतदेव चिन्तितम् । यदहं राघवगृहिण्यास्तदेव निश्चितम् । यत्सदृशमीदृशस्य समाचारस्य तदेव प्रकाशितम् । यदनुगुणं रावणापराधप्रतिक्रियायास्तदेवानुमोदितम् । यदनुकूलं कुलवधूशीलस्य तदेव कथितम् । यदुचितं क्षत्रियाणीवाणीप्रक्रमस्य तदेवोपक्रान्तमिति बहुशः प्रशस्य सर्वथा रामलक्ष्मणौ लङ्कामिमां प्राप्ताविति जानकि, जानीह्यनुजानीहीमं जनं प्रस्थातुम् । किंच । काकुत्स्थेन विदितपूर्वमभिज्ञानं किमपि दीयतामिति ॥

'Why say more ? I have come to this conclusion. What is proper of Rāghava's wife has been decided upon by you. What a conduct of this sort calls forth has been expressed by you. What fits in with a retaliation for Rāvaṇa's wrong has been approved by you. What is in consonance with

the conduct of a lady of noble birth has been said. What accords with the language of a Kṣattriya princess has been attempted by you.' After thus applauding her in a hundred ways, he said, 'Jānakī, take it that by all means Rāma and Lakṣmana have arrived at this Laṅkā. Grant me leave to go. Besides, give me some token familiar to Kākutstha.'

In five sentences beginning with यत् Hanūmān applauds the resolve of Sītā, and the substance of the same is referred to by the phrase इत्येतदेव before चिन्तितं. इत्येतदेव means एवं, वक्ष्यमाणप्रकारेण In the manner set out in the five succeeding sentences. क्षत्रियाणी A woman born in the Kṣattriya caste. क्षत्रियाणी=क्षत्रिय + आनुक् + ङीप्. Vide Vārtika:—अर्यक्षत्रियाभ्यां वा स्वार्थे. क्षत्रिया can also be used in the same sense. But a Kṣattriya's wife will be क्षत्रियी. जानीहि Imperative Mood, 2nd person singular of ज्ञा to know in the Parasmaipada. Conjugate:— जानातु-जानीतात् जानीतां जानन्तु, जानीहि-जानीतात् जानीतं जानीत, जानानि जानाव जानाम. अनुजानीहि from ज्ञा with अनु to give leave. पूर्वं विदितं विदितपूर्वं A compound sanctioned by the sūtra सुप्सुपा. भूतपूर्वे चरट् इति निपातनात् पूर्वशब्दस्य परनिपातः. अभिज्ञायते अनेनेति अभिज्ञानं A token. करणे ल्युट्. दीयतां Passive Imperative. अभिज्ञानं दीयतां. Change the voice:—अभिज्ञानं देहि.

सा तु दीर्घं निःश्वस्य निश्चित्य—पुरा खलु चित्रकूटतटवने तरुणतरतरुरमणीयतया मन्दीकृतनन्दनवैभवे रघु-

नन्दनेनोपधानीकृताङ्कया मम पयोधरपरिसरे खरतरनखराग्र-विरचितविदारणं धाराधरनामानं काकमेकं रघुपतिर्व्यलोकयत् ॥ तत्र—

She heaved a long sigh and said after coming to a conclusion—'Formerly in the forest on the slopes of Citrakūṭa which belittled the glory of the celestial garden by the charm of its own young trees, as Rāghunandana lay asleep making my lap his pillow he saw a certain crow named Dhārā-dhara scratching my breasts with the much too sharp edges of his claws.

The phrase सा तु दीर्घं निःश्वस्य निश्चित्य is elliptical; a finite predicate like उवाच will have to be added to it to make the sentence complete. From पुरा खलु commences the narration of a confidential tale by Sītā as a token to be conveyed to Rāma. तरुणतराः तरवः, तैः रमणीयं, तस्य भावः तत्ता तया तरुणतरतरुरमणीयतया By the fascination created by young tender trees. अमन्दं मन्दं संपद्यमानं कृतं मन्दीकृतं, मन्दीकृतं नन्दनस्य वैभवं येन तस्मिन् मन्दीकृतनन्दनवैभवे. Nandana is Indra's garden in Heaven. Even the beauty of Nandana was thrown into the shade. चित्रकूटस्य तटं, तस्मिन् यद्वनं तस्मिन् चित्रकूटतटवने In the forest on the slopes of Citrakūṭa which thus vanquished the beauty of Nandana. रघुनन्दनेन, उपधानीकृतः अङ्कः यस्या-स्तस्याः उपधानीकृताङ्कायाः मम When Rāma fell asleep

making my lap his pillow. पयोधरपरिसरे. खरतराणि नखराणां अग्राणि, तैः विरचितं विदारणं येन तं खरतरनखराग्रविरचितविदारणं. धाराधर इति नाम यस्य तं धाराधरनामानं काकं A crow, धाराधर by name, pierced my breasts in passion with his sharp claws leaving them bleeding. रघुपतिः व्यलोकयत् Rāma saw him in that act.

कुशरूपकुशेशयासनास्त्रं
विजहौ वासविवायसे स वीरः ।
अथ तत्कृपया हृताक्षिमात्र-
श्चिरजीवी स दधौ यथार्थसंज्ञाम् ॥ ३५ ॥

35. 'At that crow born of Indra, that hero threw a reed as the missile of Brahmā. Thereupon he was deprived of his eye alone through my lord's mercy. The crow (long-lived) thus bore his name true to its significance.'

35. स वीरः Rāma. वासवस्य अपत्यं पुमान् वासविः Indra's son. वासविश्चासौ वायसश्च तस्मिन् वासविवायसे At the crow, son of Indra. कुशेशयं आसनं यस्य सः कुशेशयासनः The lotus-seated; Brahmā. तस्य अस्त्रं कुशेशयासनास्त्रं Brahmāstra. कुशस्य रूपं यस्य तत् कुशरूपं In the shape of a reed. कुशरूपं च तत् कुशेशयासनास्त्रं च कुशरूपकुशेशयासनास्त्रं Accusative. विजहौ Perfect of हा with वि to release. Conjugate :—जहौ जहतुः जहुः, जहिथ-जहाथ जहथुः जह, जहौ जहिव जहिम. Rāma took out a reed and charging it with the power of Brahmāstra

by mantra aimed it at Dhārādhara. Vide Rāmāyaṇa:—स दर्भं संस्तराद्गृह्य ब्राह्मेणास्त्रेण योजयत् । स दीप्त इव कालाग्निर्जज्वालाभिमुखो द्विजम् ॥ स तं प्रदीप्तं चिक्षेप दर्भं तं वायसं प्रति । ततस्तं वायसं दर्भः सोऽम्बरेऽनुजगाम ह ॥ अथ After the discharge of the arrow. तस्य कृपया तत्कृपया Out of Rāma's pity. अक्ष्येव अक्षिमात्रं, हृतं अक्षिमात्रं यस्य सः हृताक्षिमात्रः (सन्) He was merely stripped of one of his eyes. सः चिरजीवी That crow. Vide Amara:—चिरजीवी चैकदृष्टिर्मौकलिः पिकवर्धनः. Etymologically, चिरं जीवतीति चिरजीवी means one who lives long. अर्थं अनुगता यथार्था, यथार्था संज्ञा तां यथार्थसंज्ञां दधौ Perfect tense of धा in the Parasmaipada. He bore his name suited to its meaning. Only after Rāma took pity on him, he became really a चिरजीवी. Otherwise he would have lost his life long ago by the power of Brahmāstra.

सैषा परिचितकथास्मरणाद्द्विगुणितदुर्दशा केशपिनद्धमपरमिदमभिज्ञानमुन्मुच्य—

चूडामणिं कपिवरस्य ददौ दशास्य-
संत्रासपुञ्जितरुषाग्निदृशं कृशाङ्गी ।
आदाय तं प्रणतिपूर्वमसौ प्रतस्थे
माणिक्यगर्भवदनोरगतुल्यबाहुः ॥ ३६ ॥

36. That lady of delicate frame, in a state of misery re-doubled by the recollection of her past experience, loosened the crest-jewel fixed to her

hair, which seemed to represent the fire of rage concentrated in a heap out of fear for Rāvaṇa and gave it to the best of monkeys as a further token. He received it after paying his salutations to her and set out as his hand shone like a serpent whose face held a ruby in its midst.

सैषा Sītā. परिचितकथास्मरणेन द्विगुणिता दुर्दशा यस्याः तथाभूता सती. केशेषु पिनद्धं केशपिनद्धं. पिनद्ध is the Past passive participle of नह् with अपि. The initial letter अ of the prepositions अव and अपि drops optionally in several cases. Vide Kārikā:—वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः. Another example:—अवगाहते वगाहते. अपरं इदं अभिज्ञानं refers to चूडामणि. उन्मुच्य Loosening it from her tuft. There being no final predicate in this sentence, this passage has to be read along with the succeeding verse to make up a sentence.

36. कृशानि अङ्गानि यस्याः सा कृशाङ्गी = कृशाङ्ग + ङीप्. Vide Vārtika:—अङ्गगात्रकण्ठेभ्यश्च. कृशाङ्गी refers to Sītā. चूडामणिं कपिवरस्य ददौ She gave her crest-jewel to Hanūmān. How was चूडामणि? दशास्यात् संत्रासः, तेन पुञ्जितः रुषैव अग्निः, तस्य दशेव दशा यस्य तं दशास्यसंत्रासपुञ्जितरुषाग्निदशं. रुषा means रुट् rage. Nouns ending in a consonant optionally take the termination आ according to Bhāguri. Vide Kārikā:—आपं चैव हलन्तानां यथा वाचा निशा दिशा. The fire of her rage seemed to have massed at one place in the form of her blazing crest-jewel out of fear for Rāvaṇa. प्रणतिः पूर्वं यस्मिन् कर्मणि तद्यथा भवति तथा

प्रणतिपूर्वं After offering obeisance. तं आदाय Hanūmān received the jewel. असौ. माणिक्यं गर्भे यस्य, तादृशं वदनं यस्य, तथाभूतेन उरगेण तुल्यः बाहुः यस्य सः माणिक्यगर्भवदनोरगतुल्यबाहुः (सन्) प्रतस्थे As he started, his hand holding the jewel shone like a serpent with a gem on its hood.

ततः कृतकृत्य एव निर्गत्य निजागमनं निशाचरपतेः
प्रकाशयितुमशोकवनिकां बभञ्ज प्रभञ्जनात्मजः ॥

Having fulfilled his mission, Vāyu's son then went out and ravaged the Aśoka forest in order to announce his arrival to the king of Rākṣasas.

ततः कृतकृत्य एव निर्गत्य प्रभञ्जनात्मजः निजागमनं निशाचरपतेः प्रकाशयितुं To proclaim his arrival to Rāvaṇa. अशोकवनिकां बभञ्ज Perfect tense of भञ्ज् to cut.

स्वकृत्यैः शाखानामवनतिमतीव प्रकटय-
न्नमार्गेण भ्राम्यन्परिकलितभङ्गः सुमनसाम् ।
द्विजानां संत्रासं श्रुतिमधुरवाचां विरचय-
न्नयं लङ्कोद्याने दशवदनलीलामतनुत ॥ ३७ ॥

37. Intensely displaying the bending of the branches of trees (diversity of Vedic Śākhās), roaming about in an unbeaten (unrighteous) track, destroying the flowers (gods) and causing terror to the birds that sang notes pleasant to the ears (to the Brahmins that sweetly chanted the

Vedas)—thus by his actions he played the part of Rāvaṇa in the forest of Laṅkā.

37. This verse describes the devastation of Aśokavana by Hanūmān. अयं Hanūmān. लङ्कायाः उद्यानं तस्मिन् लङ्कोद्याने In the garden of Laṅkā. दशवदनस्य लीलां दशवदनलीलां अतनुत Did the part played by Rāvaṇa. How he did it is brought out by four adjectival phrases qualifying अयं, which have a double meaning applicable both to Hanūmān and Rāvaṇa. स्वकृत्यैः शाखानां अवनतिमतीव प्रकटयन् Hanūmān caused a profuse bending of the branches of trees by his movements. Rāvaṇa had exhibited a skilful display of knowledge in all the branches of Vedas. It is to be remembered that Rāvaṇa is reputed to have sung all the 1,000 śākhās of Sāmaveda for the propitiation of Lord Śiva. अमार्गेण भ्राम्यन्. Hanūmān roamed about in all the nooks and corners of the garden. Rāvaṇa had been following an unrighteous course of conduct. सुमनसां परिकलितभङ्गः. The compound here is an instance of the application of the maxim सापेक्षत्वेऽपि गमकत्वात्समासः. The rule is that all the component parts of a compound should be self-sufficient. The latter member of a compound should not stand in need of a correlative outside the compound. Here भङ्ग stands in need of the correlative सुमनसां. It is in such cases that the said maxim is invoked. भङ्ग itself is to be taken to

stand for सुमनोभङ्ग. In that case the compound can be deemed to be self-sufficient. In effect सुमनसां परिकलितभङ्गः means परिकलितसुमनोभङ्गः. सुमनस् means both flowers and gods. Hanūmān shook off the flowers. Rāvaṇa had vanquished the gods. श्रुतेः मधुरा वाचः येषां तेषां श्रुतिमधुरवाचां द्विजानां संत्रासं विरचयन्. श्रुति means ears as well as Vedas. द्विज means birds as well as Brahmins. Hanūmān caused fright to the birds of the garden which were singing sweet. Rāvaṇa had caused panic to Brahmins chanting Vedas. The figure of speech is निदर्शना.

तदनु सरभसमारक्षिकरक्षोगणनिवेदितप्रमदवनकदन-कुपितदशवदनप्रेषितान्पितृपतिकिंकरभयंकरान्किंकरान्प्रहस्त-पुत्रेण जम्बुमालिना सह निहत्य चैत्यतोरणमुपगतवति हनूमति ॥

Then the Rākṣasas in guard intimated the destruction of the park in a hurry, whereupon the ten-faced one grew indignant and sent his servants terrific like the messengers of Death, but Hanūmān killed them all including Jambumālin, son of Prahasta, and then reached the tower of the gate of entrance.

तदनु After the destruction of the Aśoka garden. सरभसं In a hurry, to be taken along with निवेदित in the compound. आरक्षा प्रयोजनं अस्येति आरक्षिकः, रक्षसां गणः

रक्षोगणः, आरक्षिकेण रक्षोगणेन निवेदितं प्रमदवनस्य कदनं, तेन कुपितः दशवदनः, तेन प्रेषितान् The Rākṣasas in guard informed Rāvaṇa in a hurry of the ravages done to the Aśoka forest whereupon Rāvaṇa grew wild and sent his soldiers. पितृपतेः किंकरा इव भयंकराः तान् The soldiers were fierce like the messengers of Death. Vide Amara :—धर्मराजः पितृपतिः समवर्ती परेतराट्. भयं करोतीति भयंकरः. Vide Pāṇini :—मेघर्तिभयेषु कृञः. किंकरान् Object of निहत्य. प्रहस्त was one of the ministers of Rāvaṇa, and जम्बुमालिन् was his son. प्रहस्तपुत्रेण जम्बुमालिना सह निहत्य Hanūmān killed Rāvaṇa's soldiers as well as Jambumālin who led them. हनूमति चैत्यतोरणमुपगतवति सति.

पुनरपि निशमितामितनिशिचरगणमारणो रावणः सचिवान्पञ्च पञ्चाननपराक्रमान्प्रहसनप्रमुखान्वलीमुखं जीवग्राहं गृह्णीध्वमिति प्राहिणोत् ॥

On hearing the slaughter of the unlimited host of Rākṣasas, Rāvaṇa again sent his five ministers— Prahasana and others of lion-like valour, stating, 'Capture the monkey alive.'

पुनरपि = पुनः + अपि. निशमितं अमितस्य निशिचरगणस्य मारणं येन सः When the slaughter of unlimited hosts of Rākṣasas was heard of. रावणः. पञ्चाननस्येव पराक्रमः येषां तान् पञ्चाननपराक्रमान् Possessed of valour like that of a lion. प्रहसनः प्रमुखे येषां तान् प्रहसनप्रमुखान् पञ्च सचिवान् प्राहिणोत्

Rāvaṇa sent his five ministers headed by Prahasana. What did he order them to do? वलीमुखं Accusative. Vide Amara :—कपिप्लवङ्गप्लवगशाखामृगवलीमुखाः. जीवतीति जीवः. Vide Pāṇini :—इगुपधज्ञाप्रीकिरः कः. जीवं गृह्णातीति जीवग्राहं. The suffix णमुल् is due to Pāṇini :—समूलाकृतजीवेषु हन्कृञ्ग्रहः. जीवग्राहं Adverbial adjunct to गृह्णीध्वं Imperative 2nd person plural of ग्रह् in the Ātmanepada. इति (उक्त्वा) Saying—'Capture the monkey alive.'

तत्र तानपि तोरणपरिघेण पञ्च पञ्चतां नीत्वा मुहुर्मुहुर्दाशरथिदूतोऽहमित्यात्मानमुद्घोषयन्तं हनूमन्तं नियन्तुं नियन्ता निखिलरक्षसामक्षकुमारमाक्षिपत् ॥

After putting to death all the five of them at the place with the bolt of the gate, Hanūmān proclaimed himself often and often, 'I am Rāma's messenger.' Then in order to subdue him the high chief of all Rākṣasas sent Prince Akṣa.

तत्र At the gateway. तान् पञ्चापि तोरणपरिघेण पञ्चतां नीत्वा. परिघ Bolt. पञ्चता Death. मुहुर्मुहुः Often and often. दाशरथिदूतोऽहं इति आत्मानं उद्घोषयन्तं Hanūmān proclaimed himself, 'I am the messenger of Rāma.' हनूमन्तं नियन्तुं In order to subjugate Hanūmān. निखिलरक्षसां नियन्ता Rāvaṇa. अक्षकुमारं आक्षिपत् He prompted his son Akṣa to go.

रक्षःसंघट्टचूर्णीकृतकनकमहाभित्तिचैत्योत्थधूल्या
नक्षत्राणामकाले सरणिमरुणयन्वीरलक्ष्म्या समेतः ।
रक्षःशूराख्यशारां क्षितितलफलके क्षेपणीयां हनूमा-
नक्षक्रीडां विधातुं दशमुखनगरीचत्वरे तत्वरेऽसौ ॥३८॥

38. Hanūmāṇ knocked the Rākṣasa against a huge golden wall of the palace, which thereby crumbled into powder; by the dust risen therefrom he imparted an untimely lurid hue to the path of stars (sky). Attended by victory, he hastened to play the chess which consisted of casting the dice of Rākṣasa heroes on the board of the Earth in the playground of Rāvaṇa's city.

38. रक्षसः संघट्टेन चूर्णीकृता कनकमहाभित्तिः यस्य तत्तथोक्तं चैत्यं, तस्मादुत्था (उत्थानं) यस्यास्तया धूल्या By dashing the Rākṣasa against the golden wall of the gateway the outhouse was reduced to powder and from there rose dust. नक्षत्राणां सरणिं The sky. अकाले Out of season. अरुणां कुर्वन् अरुणयन् With the dust thus risen Hanūmān reddened the sky. वीरलक्ष्म्या समेतः He was attended by the Grace of Victory. रक्षःशूराः इति आख्या येषां तथाभूताः शाराः यस्यां तां रक्षःशूराख्यशारां adjectival to अक्षक्रीडां. शार means the dice which are cast on a dice-board. क्षितितलमेव फलकं तस्मिन् क्षितितलफलके क्षेपणीयां also adjectival to अक्षक्रीडां. क्षेपणीयां means प्रवर्तनीयां. अक्षस्य (अक्षैश्च) क्रीडा तां अक्षक्रीडां विधातुं Hanūmān's handling of Akṣa as in play

is identified with अक्षक्रीडा—the chess-play. Another reading of the third foot runs thus:—रक्षःशूराख्यशारान् क्षितितलफलके क्षेपणीयान् हनूमान्. In that case कृत्वा is to be taken as understood. शारान् क्षेपणीयान् कृत्वा अक्षक्रीडां विधातुं. दशमुखस्य नगर्येव चत्वरं तस्मिन् दशमुखनगरीचत्वरे. The city of Rāvaṇa itself constitutes the hall of chess-play. तत्वरे Perfect tense of त्वर् to hasten. Note the alliteration in the first two letters of all the four feet:—रक्ष नक्ष रक्ष नक्ष.

तत्क्षणं क्षणदाचराणां मिषतामेव निष्पादिततदङ्गनिष्पेषकृत्यश्चैत्यप्रासादमुत्पाटितस्तम्भजातजातवेदसा दग्ध्वा, भूयोऽप्युपाश्रिततोरणः समीरणसुतो बभूव । एनमपि वृत्तान्तं श्रुत्वा कुपितस्य निशाचरपतेर्युगपदेव निपेतुः पुत्रे सुत्रामजिति समितिहेतोर्विंशतिदृष्टयः ॥

At that moment before the very eyes of Rākṣasas, Vāyu's son crushed his limbs and burnt the outskirts of the palace with the fire produced by the splitting of pillars and again came back to his seat at the tower. As the king of Rākṣasas grew furious on hearing this further news, all his twenty glances simultaneously fell on his son, the conqueror of Indra, prompting him to battle.

तत्क्षणं Accusative of time. क्षणदाचराणां मिषतामेव सतां Genitive absolute, denoting contempt. मिषतः

क्षणदाचरान् अनादृत्येत्यर्थः. Vide Pāṇini :—षष्ठी चानादरे. In the very presence of Rākṣasas who stood awake. निष्पादितं तदङ्गानां निष्पेषकृत्यं येन सः निष्पादिततदङ्गनिष्पेषकृत्यः Hanūmān did the act of crushing his limbs. चैत्यप्रासादं. उत्पाटितेन स्तम्भेन जातः जातवेदाः तेन उत्पाटितस्तम्भजातजातवेदसा Fire rose from the splinters of pillars broken by him. दग्ध्वा With that very fire he burnt the outer mansion. भूयोऽपि Again. उपाश्रितं तोरणं येन सः उपाश्रिततोरणः Climbed up the tower. समीरणसुतो बभूव. एनमपि वृत्तान्तं refers to the slaughter of Akṣa. श्रुत्वा कुपितस्य निशाचरपतेः विंशतिदृष्टयः All the twenty eyes of Rāvaṇa. समितिहेतोः For the sake of giving battle. सुत्रामाणं जयतीति सुत्रामजित् तस्मिन् सुत्रामजिति पुत्रे On his son Indrajit. युगपत् Indeclinable, meaning simultaneously. एव. निपेतुः Fell, Perfect tense. Conjugate :—पपात पेततुः पेतुः etc. The casting of all his twenty glances shows his high regard for the valour of Indrajit.

अनिमिषभुवने वा व्योम्नि वा भूतले वा
समरमुपगतं त्वां वीक्षितुं कः समर्थः ।
इति नुतिवचनेन श्लाघयन्मेघनादं
प्लवगमिह नयेति प्राहिणोद्राक्षसेन्द्रः ॥ ३९ ॥

39. 'Who is there in the world of gods or in the sky or on earth to meet you face to face in battle?' With these words of praise the lord of Rākṣasas extolled Meghanāda and sent him with the bidding—'Bring the monkey here.'

39. न विद्यन्ते निमिषाणि येषां ते अनिमिषाः Gods *lit.* those who do not wink their eyes. अनिमिषाणां भुवनं तस्मिन् अनिमिषभुवने वा Either in heaven. व्योम्नि वा Or in the sky. भूतले वा Or on earth. समरमुपगतं त्वां वीक्षितुं कः समर्थः Nobody dare look at you in battle, much less challenge you. इति नुतिवचनेन मेघनादं श्लाघयन् राक्षसेन्द्रः The king of Rākṣasas applauded Indrajit by paying such a compliment. प्लवगमिह नय इति (उक्त्वा) प्राहिणोत्. मेघनादं is the object of both श्लाघयन् and प्राहिणोत्.

नेतुं शोकरसं निशाचरपतेर्हन्तुं चमूं रक्षसां
तस्यान्तःपुरयोषितां रचयितुं मानं विना रोदनम् ।
सूर्याचन्द्रमसोः प्रवेशविकलां लङ्कापुरीमग्निना
शुद्धां कर्तुममुष्य वासवजिता जातो रणस्तोरणे ॥ ४० ॥

40. A battle ensued at the city-gate between Hanūmān and Indrajit, to yield the taste of grief to the Rākṣasa king, to bring about the slaughter of the Rākṣasa army, to rouse the weeping of his ladies of court beyond all measure and to purify with fire the city of Laṅkā destitute of the entry of the Sun and the Moon.

40. अमुष्य Genitive singular of अदस्. वासवजिता (सह) तोरणे रणो जातः. What are the purposes ultimately achieved by this battle? (1) निशाचरपतेः शोकरसं नेतुं To bring on Rāvaṇa the taste of grief. (2) रक्षसां

चमूं हन्तुं To bring about the massacre of the host of Rākṣasas. (3) तस्य अन्तःपुरयोषितां मानं विना रोदनं रचयितुं To give rise to unbounded wailing by Rāvaṇa's ladies. (4) सूर्यश्च चन्द्रमाश्च सूर्याचन्द्रमसौ. When a dual divinity is conveyed by a compound the final अ of the first member of the compound becomes long. It takes the augment आ (आनङ्). Vide Pāṇini:—देवताद्वन्द्वे च. सूर्याचन्द्रमसोः Genitive dual. प्रवेशेन विकलां प्रवेशविकलां. All objects on Earth are purified by the Sun and the Moon. When they out of fear for Rāvaṇa steered clear of Laṅkā, Laṅkā had become impure. How to purify it? लङ्कापुरीं अग्निना शुद्धां कर्तुं To make Laṅkā pure by the application of fire. The reference is to the future burning of Laṅkā by Hanūmān's tail set ablaze by the Rākṣasas.

संग्रामदुर्दिने तस्मिञ्जहर्ष शरवर्षिणि ।
बर्हीव मेघनादेन मेघनादेन मारुतिः ॥ ४१ ॥

41. In that cloudy day of combat which abounded in the showers of arrows Māruti was delighted at the sight of Meghanāda as a peacock at the thunder of clouds.

41. Hanūmān was rejoiced at the advent of an equal opponent. शरान् वर्षतीति शरवर्षि तस्मिन् शरवर्षिणि adjectival to संग्रामदुर्दिने. संग्रामो दुर्दिनमिव तस्मिन्. मारुतिः मेघनादेन जहर्ष. An analogy is set out for the pleasure

derived by Māruti from Meghanāda. मेघनादेन बर्हीं इव As a peacock would rejoice at the thunder of clouds. दुर्दिनं means a cloudy day. Vide Amara :— मेघच्छन्नेऽह्नि दुर्दिनं. A cloudy day would contribute to the joy of peacocks. Likewise the battle contributed to the joy of Hanūmān. शर means both an arrow and water. A cloudy day would give rise to showers of water. The battle gave rise to showers of arrows. Meghanāda is so called, because his voice was majestic like a thunder.

तदनु यातुधानबलप्रधाननिधनक्रुद्धो विविधायुधवैतथ्यं विमृश्य विजयश्रीसंगतगन्धं गन्धवहनन्दनं शतानन्दास्त्रेण बबन्ध दशकन्धरात्मजः । तेन दिव्यास्त्रेण विवशशरीरमेनं पिशिताशनाः शणवल्कलैर्बबन्धुः ॥

Then infuriated by the slaughter of the chiefs of the Rākṣasa hosts and considering the futility of all other weapons, Rāvaṇa's son bound the son of Vāyu who was proud of his triumph with the Brahmāstra. As he was laid powerless by that divine missile, the Rākṣasas bound him with cords of flax.

तदनु After the battle was waged in right earnest. यातुधानानां बलं, तस्य प्रधानाः, तेषां निधनं, तेन क्रुद्धः दशकन्धरात्मजः Indrajit was enraged by the massacre of the chiefs of his hosts. वितथस्य भावः वैतथ्यं. विविधानां

आयुधानां वैतथ्यं विमृश्य Realising the futility of all weapons. विजयश्रिया संगतः गन्धः यस्य तं विजयश्रीसंगतगन्धं Hanūmān was proud of his victory. गन्ध means pride. गन्धवहनन्दनं, शतानन्दस्य अस्त्रं तेन शतानन्दास्त्रेण By the missile of Brahman. Vide Amara:—शतानन्दः शतधृतिः विरिञ्चोऽजो विरिञ्चनः. बबन्ध Indrajit bound Hanūmān. तेन दिव्यास्त्रेण By that divine missile. विवशं शरीरं यस्य तं एनं पिशिताशनाः Rākṣasas. शणवल्कलैः बबन्धुः. Vide Rāmāyaṇa:—ततस्ते राक्षसा दृष्ट्वा निर्विचेष्टमरिन्दमम् । बबन्धुः शणवल्कैश्च द्रुमचीरैश्च संहतम् ॥

स मारुतेर्नैर्ऋतपाशजन्मा बन्धोऽभवद्बन्धविमोक्षहेतुः ।
पुरा पुलस्त्यान्वयपांसनेन बन्दीकृतानां सुरसुन्दरीणाम् ॥४२॥

42. That confinement of Māruti effected by the cords of Rākṣasas turned out to be the cause of liberation from confinement for the divine beauties formerly taken captive by Rāvaṇa who was a blot on the race of Pulastya.

42. नैर्ऋतानां पाशेभ्यः जन्म यस्य सः नैर्ऋतपाशजन्मा मारुतेः स बन्धः The bonds effected on Māruti's person by the cords tied by the Rākṣasas. पुलस्त्यस्य अन्वयः, तस्य पांसनः तेन पुलस्त्यान्वयपांसनेन By Rāvaṇa who degraded Pulastya's family. पुरा In days of old. बन्द्यः कृताः तासां बन्दीकृतानां Taken captive, adjectival to सुरसुन्दरीणां. बन्धात् विमोक्षः, तस्य हेतुः बन्धविमोक्षहेतुः अभवत्. The figure of speech is व्याघात.

तदनन्तरमितरहननासहतया निह्नुतस्य दिव्यास्त्रस्य प्रभावं विभावयन्विभावरीचरपतितनूजः पवनतनयं निजपितृसमीपमुपनिनाय ॥

Afterwards, brooding over the power of the divine missile nullified by reason of its intolerance of the use of any other fetters, the son of the lord of Rākṣasas brought the son of Vāyu to the presence of his father.

तदनन्तरं After the Rākṣasas bound him with cords. हन्यते अनेनेति हननं Weapon. इतरत् हननं, तस्य असहः, तस्य भावस्तत्ता तया इतरहननासहतया निह्नुतस्य The power of Brahmāstra will not tolerate the employment of any other means of striking, and hence the bondage effected by it came to be withdrawn. दिव्यास्त्रस्य प्रभावं विभावयन् Indrajit without whose knowledge this was done knew that Hanūmān had become free and brooded over the incident in melancholy. विभावरीचराणां पतिः, तस्य तनूजः Indrajit. पवनतनयं निजपितृसमीपं उपनिनाय. As to the cancellation of Brahmāstra by the use of any other instrument Rāmāyaṇa says :—स बद्धस्तेन वल्केन विमुक्तोऽस्त्रेण वीर्यवान् । अस्त्रबन्धः स चान्यं हि न बन्धमनुवर्तते ॥

सोऽयं ददर्श दशकन्धरमन्धकारि-
लीलाद्रितोलनपरीक्षितबाहुवीर्यम् ।
बन्दीकृतेन्द्रपुरवारवधूकराग्र-
व्याधूतचामरमरुच्चलितोत्तरीयम् ॥ ४३ ॥

43. He beheld the ten-necked one, the might of whose arms had stood its test at the lifting of the sport-hill of Andhaka's foe, his upper cloth waving in the breeze of chowries moved by the forearms of the harlots of Indra's city held captive.

43. This and the next three verses form one sentence and can therefore be collectively termed as कलापक. द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकम् । कलापकं चतुर्भिः स्यात्तदूर्ध्वं कुलकं मतम् ॥ सोऽयं Hanūmān. ददर्श Saw, Perfect of दृश्. दशकन्धरं Rāvaṇa, object of ददर्श. All the succeeding phrases down to the end of कलापक are adjectival to दशकन्धरं. (1) अन्धकस्य अरिः अन्धकारिः Andhaka's foe, Śiva. लीलार्थं अद्रिः लीलाद्रिः A sporting hill. अन्धकारेः लीलाद्रिः Mount Kailāsa. तस्य तोलनं Lifting it up. तस्मिन् परीक्षितं बाह्वोर्वीर्यं यस्य तं अन्धकारिलीलाद्रितोलन-परीक्षितबाहुवीर्यं The might of his arms had been tested at the lifting of Mount Kailāsa. This adjective brings out the immense strength of his arms. (2) बन्द्यः कृताः बन्दीकृताः Made captive. इन्द्रस्य पुरं इन्द्रपुरं Amarāvatī. तस्य वारवध्वः इन्द्रपुरवारवध्वः The harlots of Svarga. बन्दीकृताश्च ताः इन्द्रपुरवारवध्वश्च, तासां कराग्राणि, तैः व्याधूताः चामराः, तेषां मरुतः, तैः चलितं उत्तरीयं यस्य तं बन्दी...त्तरीयं His upper cloth was shaken in the breeze of chowries held in the forearms of celestial harlots taken captive from Indra's city. This adjective brings out the height of Rāvaṇa's temporal glory.

आपाटलाधरपुटान्तविराजमान-
दंष्ट्रामहःप्रसरशारशरीरकान्तिम् ।
संध्याम्बुदान्तरितमध्यसुधामयूख-
रेखाभिराममिव वासवनीलशैलम् ॥ ४४ ॥

44. The lustre of his teeth shining through the midst of his red lower lip spread forth and variegated the hue of his body. In consequence he appeared like a mountain of blue sapphire lit by the rays of the Moon intercepted by the clouds of the (evening) twilight.

44. (3) आपाटलः अधरपुटः, तस्य अन्ते (meaning अन्तिके) विराजमानं दंष्ट्राणां महः, तस्य प्रसरेण शारा शरीरकान्तिः यस्य तं Through his red lower lip emanated the lustre of his teeth which variegated the colour of his body. A mixture of three colours is to be noted here—the white, the red and the black, of his teeth, lips and body respectively. The said appearance of Rāvaṇa is made the subject of poetic fancy in the second half of the verse. संध्यायाः अम्बुदः, तेन अन्तरितं मध्यं यस्याः, तादृशी सुधामयूखस्य रेखा, तया अभिरामं adjectival to वासवनीलशैलं. इव स्थितं. वासव means Indra. वासवनील means इन्द्रनील. Rāvaṇa appeared like a mountain of blue sapphire beautified by moonshine intercepted by the clouds of Sandhyā. This adjective brings out the fascination of his personality.

संग्रामकेलिपरिघट्टनभग्नमग्न-
दिग्दन्तिदन्तकृतमुद्रभुजान्तरालम् ।
छायात्मना प्रतितरङ्गविराजमान-
शीतांशुमण्डलसनाथमिवाम्बुराशिम् ॥ ४५ ॥

45. His chest bore the impress of the tusks of the elephants in guard of the extremities that broke and penetrated within as he dashed against them in the sport of battle; and, in consequence he appeared like the Ocean containing the reflections of the Moon's disc shining on its waves.

45. (4) संग्रामा एव केलयः The waging of battles was a mere sport to Rāvaṇa. संग्रामकेलिषु परिघट्टनं An impetuous dash therein. तेन भग्नाः (अत एव) मग्नाश्च दिग्दन्तिनां दन्ताः The tusks of दिग्गजs were broken by his dash and their pieces pressed tight his shoulders. Tradition has it that eight elephants stand in guard of the eight extremities of the world. Their names beginning from the one in guard of the east are set out in order in Amara thus:—ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः। पुष्पदन्तः सार्वभौमः सुप्रतीकोऽष्ट दिग्गजाः ॥. संग्राम...दन्तैः कृता मुद्राः यस्मिन् तादृशं भुजान्तरालं यस्य तं His chest bore the marks of the fragments of tusks impressed on his person. As a consequence of this trait, Rāvaṇa is made the subject of another poetic fancy. छायायाः आत्मा Or छायैव आत्मा, तेन छायात्मना In the

form of reflection. तरङ्गे तरङ्गे प्रतितरङ्गं, an अव्ययीभाव compound. प्रतितरङ्गं विराजमानं शीतांशोः मण्डलं, तेन सनाथः तं अम्बुराशिमिव स्थितं The Ocean bears the reflection of the Moon in every one of its waves. Likewise did Rāvaṇa shine with the traces of tusks on his chest. This brings out the extraordinary heroism of Rāvaṇa.

निःश्रेयसप्रणयिनीं पदवीं निरोद्धुं
त्रैलोक्यपापपरिपाकमिवात्तरूपम् ।
सूर्येन्दुपावकमहांसि तपोबलेन
जित्वा यथेच्छमभिषिक्तमिवान्धकारम् ॥ ४६ ॥

46. He looked like the fruition of sins of all the three worlds having taken a shape for the purpose of impeding the path affiliated to salvation; and as such it seemed as though darkness had been crowned as king at its will after vanquishing the lustre of the Sun, the Moon and the Fire by its power of penance.

46. (5) निश्चितं श्रेयः निःश्रेयसं formed according to Pāṇini:—अचतुर etc. निःश्रेयस means मोक्ष. तस्मिन् प्रणयिनीं निःश्रेयसप्रणयिनीं पदवीं निरोद्धुं In order to block the path to salvation. त्रयो लोकाः त्रैलोक्यं. चातुर्वर्ण्यादित्वात् स्वार्थे ष्यञ्. त्रैलोक्यस्य पापं, तस्य परिपाकः तं. आत्तं रूपं येन तं आत्तरूपं adjectival to परिपाकं. इव स्थितं He was the very embodiment of the culmination of all the sins of people in the

three worlds. The idea is that his unfettered mischief caused a veritable hell to the inhabitants of the three worlds. (6) सूर्यश्च इन्दुश्च पावकश्च, तेषां महांसि Accusative. तपोबलेन. इच्छायाः सदृशं यथेच्छं जित्वा अभिषिक्तं अन्धकारमिव स्थितं. Fancy the darkness as having vanquished the lustre of the Sun, Moon and Fire by the power of its own penance and crowned as Supreme lord without hindrance. Rāvaṇa can be compared to such a darkness. Rāvaṇa too is black; he has conquered the Sun, the Moon, the fire and other Devatās to boot, and he is the undisputed sovereign of the whole world. Here ends the description of Rāvaṇa and the Kalāpaka.

सोऽपि प्लवंगमभिवीक्ष्य समीरपुत्रं
चित्रीयमाणहृदयः पिशिताशनेन्द्रः ।
कैलासशैलचलनागसि शापदायी
नन्दीश्वरः स्वयमुपागत इत्यमंस्त ॥ ४७ ॥

47. The king of Rākṣasas wondered in his heart at the sight of the monkey born of Vāyu and treated him as Nandīśvara himself having come, who had once cursed him for the offence of shaking Mount Kailāsa.

47. सः पिशिताशनेन्द्रोऽपि Rāvaṇa too. समीरपुत्रं प्लवङ्गं अभिवीक्ष्य On seeing Hanūmān. चित्रीयमाणं हृदयं यस्य सः चित्रीयमाणहृदयः (सन्) With a wondering heart. कैलासशैलस्य

चलनमेव आगः तस्मिन् कैलासशैलचलनागसि At the offence of shaking Mount Kailāsa. शापं ददातीति शापदायी नन्दीश्वरः स्वयमुपागत इति अमंस्त He thought that Nandin who had once cursed him had come in person. The story goes that at Mount Kailāsa, Rāvaṇa ridiculed Nandin for his monkey-like face whereupon Nandin cursed him that his end will be brought about by means of a monkey. Vide the parallel from Rāmāyaṇa:—किमेष भगवान्नन्दी भवेत्साक्षादिहागतः । येन शप्तोऽस्मि कैलासे मया संचालिते पुरा ॥

ततः प्रहस्तेन विहितविविधानुयोगः प्रत्यभाषत रावणं मारुतिः—

Afterwards, plied with a number of queries by Prahasta, Māruti replied to Rāvaṇa:—

ततः When Hanūmān was brought to the the presence of Rāvaṇa. प्रहस्तेन. Prahasta was a minister of Rāvaṇa. विहितः विविधः अनुयोगः यस्मै सः Prahasta put several questions to Hanūmān as to who he was, wherefrom he came, by whom he was sent and so on. मारुतिः रावणं प्रति अभाषत Regardless of Prahasta, Hanūmān gave his reply direct to Rāvaṇa.

अयमहमहर्पतिकुलतिलकस्य सत्यसंधस्य पितृनियोगसमुपगतवनवासनिरतस्य शूर्पकारातिबाधितशूर्पणखाप्राप्तवैरूप्यकुप्यत्खरप्रमुखनिशिचरबलपलालजालकल्पान्तानलकल्प-

शिलीमुखस्य, कपटहरिणहननसमयपरिमुषितदारान्वेषणसंजात-
सुग्रीवसख्यस्य, समुत्खातवालिकण्टकस्य, दुर्वृत्तक्षत्रवंशवनपवन-
सारथेस्तपोनिधेर्जामदग्न्यस्य भुजबलावलेपलोपहेतोः श्रीमतो
दाशरथेर्दूतोऽहं, सीतामार्गमार्गणाय दिशि दिशि तपनतनय-
प्रेषितानां वानराणामेकतमः, समुद्रलङ्घनजङ्घालस्तव नगरप्र-
मदवनसीमनि रघुवरधर्मदारान्प्रणम्य प्रतिष्ठासुर्मदीयमागमनं
प्रकाशयितुं प्रमथिताशोकवनिकानोकहनिवहस्त्वद्दर्शनकुतूहलेन
केवलमनुभूतनैर्ऋतलूतातन्तुसंनहनस्तव परिसरमुपासरम् ॥

'I am the messenger of the glorious son of Daśaratha,—the gem of the Solar race, pledged to truth, fond of life in forest assigned by the bidding of his father, whose arrow played the fire of deluge to the stacks of hay in the form of Rākṣasa forces headed by Khara enraged by the disfigurement of Śūrpaṇakhā that had been smitten by love, who has procured the aid of Sugrīva in searching for Sītā stolen when he was engaged in killing the deceptive deer, who uprooted the thorn in the shape of Vālin, and who subdued the haughtiness due to the strength of arms of Sage Jāmadagnya that played the fire in the bamboo-jungle of the misbehaved Kṣattriya race. I am but one of the monkeys sent by Sugrīva in all directions to trace the course of Sītā; and I am the fast runner that crossed the Ocean. After having paid

तस्मिन् जङ्घालः समुद्रलङ्घनजङ्घालः. Vide Amara :—जङ्घालोऽतिजवस्तुल्यौ. तव नगरे यत्प्रमदवनं तस्य सीमनि In the site of Aśokavana. रघुवरस्य धर्मदारान् Sītā. दार is always masculine plural. Vide Amara :—भार्या जायाथ पुंभूम्नि दाराः. प्रणम्य After saluting Sītā. प्रस्थातुं इच्छुः प्रतिष्ठासुः (सन्) Desirous of starting from Laṅkā. मदीयं आगमनं प्रकाशयितुं To publish my arrival. प्रमथितः अशोकवनिकायाः अनोकहनिवहः येन सः प्रमथिताशोकवनिकानोकहनिवहः Having ravaged the trees of Aśokavana. तव दर्शनं, तस्मिन् कुतूहलं तेन त्वद्दर्शनकुतूहलेन केवलं Merely out of curiosity to see you. नैर्ऋता एव लूताः. Rākṣasas are indentified with spiders. Vide Amara :—लूता स्त्री तन्तुवायोर्णनाभमर्कटकाः समाः. तासां तन्तवः, तैः संनहनं, अनुभूतं येन सः अनुभूतनैर्ऋतलूतातन्तुसंनहनः (सन्) I submitted to the Rākṣasas binding my body. तव परिसरं उपासरं I have come near you.

आनाकलोकपरिकीर्तितसच्चरित्र-
मत्रोपरुध्य रघुवंशपतेः कलत्रम् ।
वैतानवेदिजनितं पवमानबन्धुं
वस्त्रेण बन्द्धुमविनीत कथं यतेथाः ॥ ४८ ॥

48. 'By confining here the wife of the lord of Raghu's race, whose character is extolled everywhere including the world of gods, how do you, as you in your wickedness try to, hope to confine the fire kindled on a sacrificial altar by means of a cloth ?

48. हे अविनीत O knave. आ नाकलोकात् आनाकलोकं, तथा परिकीर्तितं सच्चरित्रं यस्य तत् आनाकलोकपरिकीर्तितसच्चरित्रं. रघुवंशपतेः = रघुवंशस्य पत्युः. कलत्रं always neuter. अत्र In Lankā. उपरुध्य Having confined. वितानस्य इयं वैतानी, तादृशी वेदिः, तस्यां जनितं. पवमानबन्धुं means अग्निं. वस्त्रेण बन्द्धुं Infinitive of purpose of बन्ध्. कथं यतेथाः Potential mood, 2nd person singular of यत् to strive.

किंच—

प्रेङ्खन्ती पिशिताशया रणमुखे सौमित्रिपत्रिक्षतं
त्वद्गात्रं परितः पतत्रिपरिषच्छत्रच्छविं मा गमत् ।
द्राक्पौलस्त्य पुलस्त्यवंशविलये संभाविते त्वत्कृते
कान्तानां नयनान्तवान्तसलिलं मा भून्निवापोदकम् ॥४९॥

'Moreover—

49. 'Let not the flock of birds thirsting for meat spread like an umbrella, hovering round your body wounded by the shafts of Sumitrā's son in the battlefield. Descendant of Pulastya, let not the tears shed from the edges of the eyes of your dear ones become your funeral libations of water when the total ruin of Pulastya's race is soon wrought, as it will be, on your account.

49. हे पौलस्त्य O Rāvaṇa. पुलस्त्यस्य गोत्रापत्यं पुमान् पौलस्त्यः, तत्र संबुद्धिः. रणमुखे In the battlefield. सुमित्रायाः

अपत्यं पुमान् सौमित्रिः, तस्य पत्रिभिः क्षतं Wounded by the arrows of Lakṣmaṇa, adjectival to त्वद्गात्रं Accusative. परितः. A noun governed by परितः takes the Accusative case. Vide Vārtika:—अभितःपरितःसमयानिकषाहाप्रतियोगेऽपि. Over your body. पिशिते आशा तया पिशिताशया प्रेङ्खन्ती Hovering in quest of flesh, adjectival to पतत्रिपरिषत् A multitude of birds, chiefly of eagles. छत्त्रच्छविं मा गमत् Let not birds attain the likeness of an umbrella over your body mutilated by Lakṣmaṇa's arrows. The Aorist termination is used here after the root गम् in the significance of the Imperative Mood, owing to juxtaposition with the negative particle मा. Vide Pāṇini:—माङि लुङ् and Vṛtti सर्वलकारापवादः. मा गमत् may be split up as मा + गमत् and not as मा + अगमत्. In juxtaposition with मा (माङ्) the initial augment अ of roots characteristic of the Aorist or Imperfect tense drops. Vide Pāṇini:—न माङ्योगे. त्वत्कृते On account of you. पुलस्त्यवंशविलये द्राक्संभाविते When the ruin of Pulastya's race is brought about, as it will be, soon on account of you. कान्तानां नयनान्तेभ्यः वान्तं सलिलं निवापोदकं मा भूत्. निवाप means the propitiation of deceased ancestors with sesame and water. Vide Amara:—निवापः पितृतर्पणं. Let not the tears of your sweethearts play the part of funeral libations of water. मा भूत्. The grammatical peculiarity here is the same as in मा गमत्. The idea is—You will easily fall a prey to Lakṣmaṇa's arrows. When the ruin of your entire family will be wrought, the

result will be that no male member will be left even to offer the necessary oblations of water to you or to your relatives.

बद्धादरोऽपि परदारपरिग्रहे त्व-
मिक्ष्वाकुनायककलत्रमनार्य मा गाः ।
वाताशनोऽहमिति किं विनतासुतस्य
श्वासानिलाय भुजगः स्पृहयालुतालुः ॥ ५० ॥

50. 'Mean fellow, attached as you are to association with others' wives, do not seek the wife of the lord of Ikṣvākus. Does a viper, simply because it is a consumer of the wind, extend its muzzles, longing for the wind produced by the breath of Garuḍa ?

50. हे अनार्य Dishonourable one. परेषां दाराः, तेषां परिग्रहः तस्मिन् परदारपरिग्रहे In laying hands on others' wives. बद्धः आदरः येन सः बद्धादरः अपि Though attached. त्वं इक्ष्वाकुनायकस्य. कलत्रं always neuter. मा गाः Aorist, 2nd person singular of इ. Vide Pāṇini:—इणो गा लुङि. The grammatical peculiarity here is the same as in मा गमत् and मा भूत् in the previous verse. भुजगः वाताशनोऽहमिति विनतासुतस्य श्वासानिलाय स्पृहयालुतालुः (भवति) किं. The Dative in श्वासानिलाय is due to juxtaposition with स्पृहयालु. Vide Pāṇini:—स्पृहेरीप्सितः. स्पृहयितुं शीलमस्येति स्पृहयालु. Vide Pāṇini:—स्पृहिगृहिपतिदयिनिद्रातन्द्राश्रद्धाभ्य आलुच्.

स्पृहयालु तालु यस्य सः स्पृहयालुतालुः. विनतासुत means Garuḍa lit., an issue of Vinatā. Vide Amara:—गरुत्मान् गरुडस्तार्क्ष्यो वैनतेयः खगेश्वरः. भुजेन गच्छतीति भुजगः A snake lit., one that goes zigzag. भुज means कौटिल्य, derived from भुजो कौटिल्ये. The figure of speech in this verse is दृष्टान्त.

बाहुचन्दननिषङ्गकोटरादुद्धृतो रघुपतेः शरोरगः ।
प्राणवायुमविनीत तावकं कालयापनमपास्य पास्यति ॥५१॥

51. 'Rogue, the arrow of the lord of Raghus drawn out from the quiver by his hand will, like a serpent creeping out of a hollow in a sandal tree, drink the breath of your life without delay.

51. हे अविनीत Brutish one. बाहुरेव चन्दनः, तस्य निषङ्ग एव कोटरं तस्मात् बाहुचन्दननिषङ्गकोटरात्. उद्धृतः रघुपतेः, शर एव उरगः शरोरगः. तव इमं तावकं. प्राणा एव वायुः तं प्राणवायुं कालयापनमपास्य पास्यति. Rāma's arrow is identified with a serpent, his arm to a sandal tree, the quiver to the hollow of the said tree. A serpent emerges from the hollow of a sandal tree. Likewise Rāma's arrow will be lifted from the quiver by his hand. A serpent would drink air in plenty. Likewise Rāma's arrow will absorb your life. This verse illustrates Rūpaka—समस्तवस्तुवर्ति सावयवरूपकं. कालयापनं means delay. अपास्य Avoiding.

किं बहुना—

मायामृगे समरनाटकसूत्रधारे
शाखामृगे च भवतः प्रतिकूलवाले ।
दृष्टोद्यमस्य रघुनायकसायकस्य
मुक्त्वा प्रणामकवचं कवचं किमन्यत् ॥ ५२ ॥

'Why say more?

52. 'What other shield is there for you than the shield of prostration against the arrow of the leader of Raghus, which has proved its power at the deceptive deer—the stage-director in the drama of battle and at the monkey whose tail got the better of you?'

52. किं बहुना No need for further expatiation on the consequences of your rash act. I shall put my advice briefly thus. समर एव नाटकं, तस्य सूत्रधारे समरनाटकसूत्रधारे मायामृगे. This refers to Mārīca. भवतः, प्रतिकूलं वालं यस्य तस्मिन् प्रतिकूलवाले शाखामृगे. This refers to Vālin. दृष्टः उद्यमः यस्य तस्य दृष्टोद्यमस्य adjectival to रघुनायकसायकस्य. प्रणाम एव कवचं तत् मुक्त्वा अन्यत् कवचं किं What other armour can protect you than the one of prostration before Rāma?

एवं निशम्य कुपितः पिशिताशनेन्द्रः
प्राणानमुष्य हरतेति भटानवादीत् ।
आजन्मशुद्धमतिरत्र विभीषणस्तं
दूतो न वध्य इति शास्त्रगिरा रुरोध ॥ ५३ ॥

53. Enraged at hearing these words, the sovereign of Rākṣasas ordered his soldiers, 'Put him to death.' But Vibhīṣaṇa known for his purity of mind ever since his birth forbade him by means of words in keeping with the law.

53. एवं निशम्य On hearing thus. कुपितः पिशिताशनेन्द्रः Rāvaṇa was enraged. अमुष्य प्राणान् हरत इति भटान् अवादीत् He told his soldiers, 'Take away his life.' हरत Imperative, 2nd person plural of हृ. अवादीत् Aorist 3rd person singular of वद्. अत्र With reference to this matter. आ जन्मनः शुद्धा मतिः यस्य सः आजन्मशुद्धमतिः विभीषणः. दूतो न वध्य इति शास्त्रगिरा तं रुरोध. The words of Vibhīṣaṇa are thus set out in Rāmāyaṇa:—
राजधर्मविरुद्धं च लोकवृत्तेश्च गर्हितम् । तव चासदृशं वीर कपेरस्य प्रमापणम् ॥

रावणोऽपि विभीषणभाषणमङ्गीकृत्य 'प्लवङ्गानामङ्गेषु लाङ्गूलमेव वरम् । तदेव कार्पासवाससा संवीतं वह्निसात्कृत्य चत्वरे चत्वरे घोषानुद्घोष्य सप्रहारं नगरं परितः संचारयत' इति राक्षसानादिदेश । तेषु तथा कुर्वाणेषु—

Rāvaṇa agreed to what Vibhīṣaṇa said and commanded his Rākṣasas thus—'To monkeys, the tail is the best of all limbs. Wrap it up with cotton clothes and lit it with fire; and then drag him throughout the city, making proclamation at every junction of roads and giving him blows.' As they did accordingly—

विश्रवसोऽपत्यं पुमान् रावणः. Vide Vārtika:—विश्रवसो विश्रवणरवणौ. अपि Rāvaṇa too. विभीषणभाषणमङ्गीकृत्य Acquiescing in the words of Vibhīṣaṇa. प्लवङ्गानां अङ्गेषु Of all the limbs of monkeys. लाङ्गूलमेव वरं The tail is the best. तदेव means लाङ्गूलमेव. कार्पासवाससा By cotton cloth. संवीतं Wrapped up. वह्नेः अधीनं कृत्वा वह्निसात्कृत्य Burning it with fire. चत्वरे चत्वरे In every quadrangle. The reduplication conveys repetition. घोषान् उद्घोष्य Making proclamations such as these:—This monkey spoiled our Aśoka garden surreptitiously and in consequence he is bound up and punished. सप्रहारं Giving him blows. नगरं परितः On all sides of the city. परितः governs a noun in the Accusative case. Vide Vārtika:—अभितःपरितःसमयानिकषाहाप्रतियोगेऽपि. संचारयत Imperative, 2nd person plural of the causal of चर् with सं. इति राक्षसान् आदिदेश. He thus ordered the Rākṣasas. तेषु तथा कुर्वाणेषु Locative absolute. When the Rākṣasas did as bid by Rāvaṇa.

निर्णयाविषयमस्य वालतः कर्णिकारनिकुरुम्बकर्बुरः ।
निर्निमेषगणभाग्यसंचयादुन्मिमेष भगवानुषर्बुधः ॥ ५४ ॥

54. From his tail rose up Lord Fire beyond limit, red like a heap of Karṇikāra flowers to the great fortune of the host of gods.

54. अस्य वालतः From his tail. वालतः is an Indeclinable ending in the Ablative suffix तस्.

कर्णिकाराणां निकुरुम्बं, तद्वत् कर्बुरः Multi-coloured like a heap of Karṇikāra flowers. भगवान् Revered. उषसि बुध्यत इति उषर्बुधः. Vide Vārtika:—अहरादीनां पत्यादिषु वा रेफः. उषर्बुध means fire. Vide Amara:—बर्हिःशुष्मा कृष्णवर्त्मा शोचिष्केश उषर्बुधः. निर्निमेषगणानां भाग्यसंचयात् As a result of the accumulated good luck of gods. उन्मिमेष Rose. When Laṅkā was burning, Devas were filled with joy.

एतद्वृत्तान्तमारक्षिकराक्षसीगणगर्वोदीर्णवर्णितमाकर्ण्य दूयमानमानसा जानकी हुताशनमुपस्थाय 'शीतो भव हनूमतः' इति प्राञ्जलिः प्रार्थयत ॥

On hearing this news proudly related by the Rākṣasīs in guard, the daughter of Janaka with a grieving heart adored the fire and prayed to him with the united palms of her hands, 'Be thou cool to Hanūmān.'

एष चासौ वृत्तान्तश्च तं एतद्वृत्तान्तं. आरक्षा प्रयोजनं अस्य आरक्षिकः, तादृशः राक्षसीनां गणः, तेन गर्वोदीर्णं यथा तथा वर्णितं आकर्ण्य. दूयमानं मानसं यस्याः सा दूयमानमानसा जानकी हुताशनं उपस्थाय हनूमतः शीतो भव इति प्राञ्जलिः प्रार्थयत.

घोरस्य राघवकलत्रतपोमयाग्ने-
र्मा भूवमिन्धनमहं क्षणमित्यवेत्य ।
शैत्यं वितत्य दहनः पवमानसूनो-
र्वालाग्रसीम्नि मणिदीप इवावतस्थे ॥ ५५ ॥

55. 'Let me not for a moment become fuel for the terrible fire of penance of Rāghava's wife.' Feeling thus, the fire spread coolness over the son of Vāyu and remained as a gem-light at the tip of his tail.

55. This verse states that Fire acceded to the request of Sītā. घोरस्य adjectival to अग्नेः. राघवस्य कलत्रं, तस्य तपः, तद्रूपः अग्निः तस्य राघवकलत्रतपोमयाग्नेः To the fire of Sītā's penance. क्षणं Even for a moment. इन्धनं अहं मा भूवं Let me not become fuel. इति अवेत्य दहनः शैत्यं वितत्य Indeclinable past participle of तन् with वि. पवमानसूनोः, वालाग्रस्य सीमा तस्मिन् वालाग्रसीम्नि मणिदीप इव अवतस्थे. The Parasmaipada root स्था takes the Ātmanepada terminations when prefixed with सं, अव, प्र or वि. Vide Pāṇini :—समवप्रविभ्यः स्थः.

तदनु पवनतनयोऽपि 'पुरमिदं न खलु सुव्यक्तं नक्तमालोकयम् । तस्मादनलसाक्षिकमेव पुरमखिलमालोकयामि' इति यामिनीचरगणं परिचिततोरणपरिघेण जघान ॥

Then Vāyu's son too thought—'I didn't see this city quite clearly at night. Hence I shall see it in full in the presence of fire.' And he smashed the hosts of Rākṣasas with the bolt of his familiar gateway.

तदनु When the tail was ablaze. पवनतनयोऽपि Hanūmān too. Hanūmān thinks thus. पुरमिदं सुव्यक्तं

नक्तं Indeclinable meaning 'at night.' न खलु आलोकयम्. तस्मात्, अनलः साक्षी यस्मिन् कर्मणि तद्यथा भवति तथा अनलसाक्षिकं एव पुरमखिलं आलोकयामि इति (मत्वा) He thought thus. यामिनीचरगणं. परिचिततोरणपरिघेण With the bolt of the gate with which he previously assailed the Rākṣasas. जघान Perfect tense of हन्. Conjugate:—जघान जघ्नतुः जघ्नुः, जघनिथ-जघन्थ जघ्नथुः जघ्न, जघान-जघन जघ्निव जघ्निम.

सीताभिधानकमलां प्रभवे प्रदातुं
लङ्कार्णवं क्षुभितसैन्यतरङ्गभीमम् ।
वेधा ममन्थ किल रज्जुभुजंगराज-
भोगावृतेन पवनात्मजमन्दरेण ॥ ५६ ॥

56. To present the Lakṣmī known as Sītā to the Lord, Fate did indeed churn the Ocean of Laṅkā, frightful with the agitated tides of squadrons, with the Mandara of Hanūmān bound round with the serpent-king's frame of cords.

56. The destruction of Laṅkā is compared to the churning of the Ocean in days of yore by the Devas. वेधाः लङ्कार्णवं ममन्थ In days of yore Brahmā churned the Ocean. Now Doom churned Laṅkā. लङ्केव अर्णवः तं लङ्कार्णवं. How was the Ocean of Laṅkā? क्षुभितानि सैन्यान्येव तरङ्गाः तैः भीमं The Ocean is terrific with billows. Laṅkā was dreadful by the armies fleeing in confusion. With what stick was this churning

effected? पवनात्मज एव मन्दरः तेन पवनात्मजमन्दरेण. At the churning of the Ocean, Mount Mandara served as the churning stick. At the destruction of Laṅkā, Hanūmān played the same part. With what rope was the stick bound up? भुजंगानां राजा भुजङ्गराजः, तस्य भोगः, रज्जव एव भुजङ्गराजभोगः तेन आवृतेन रज्जुभुजङ्गराजभोगावृतेन adjectival to पवनात्मजमन्दरेण. At the churning of the Milk Ocean, Vāsuki's body served as the churning rope. Here the cords bound round the body of Hanūmān by the Rākṣasas served as the rope. For what purpose did the churning take place? सीतां इति अभिधानं यस्यास्तादृशीं कमलां सीताभिधानकमलां प्रभवे प्रदातुं. Formerly gods churned the Ocean for creating Lakṣmī to be presented to Lord Viṣṇu. Here the motive was the return of Sītā to her lord. किल is indicative of Utprekṣā. Vide Viṣṇupurāṇa :—मन्थानं मन्दरं कृत्वा योक्त्रं कृत्वा च वासुकिम्.

अथ दह्यमानायां लङ्कायां—

अथ लङ्कायां दह्यमानायां (सत्यां) Locative absolute.

रक्षःस्त्रीवदनारविन्दरजनीं विश्वंभराबर्हिणी-
वर्षारम्भदशां दशाननयशःकादम्बकादम्बिनीम् ।
वैधव्योचितवेषनिश्चितमनोलङ्कावधूटीजटां
वैदेह्यास्त्रिजटासमां समकिरद्धूम्यां हनूमान्दिवि ॥५७॥

57. And as Laṅkā burnt, Hanūmān wafted up the sky the whorls of smoke which acted the

night to the lotuses of Rākṣasīs' faces, marked the commencement of Winter for the peahen of the Earth, which played the cloudlet to the swan of Rāvaṇa's glory and the matted hair of Dame Laṅkā whose heart was fixed on putting on the dress suited to widowhood and which stood on a par with Trijaṭā as regards Vaidehī.

57. The burning of Laṅkā is described in ten verses beginning from here. हनूमान् दिवि धूम्यां समकिरत्. Hanūmān sent up a column of smoke in the sky. समकिरत् Imperfect of कॄ with सं to scatter densely, 6th conjugation. धूमानां समूहः धूम्या. Vide Pāṇini :— पाशादिभ्यो यः. The rest of the verse contains five adjectives qualifying धूम्यां. (1) रक्षःस्त्रीणां वदनान्येव अरविन्दानि तेषां रजनीं. The night would deprive lotuses of their bloom. The whorl of smoke similarly banished joy from the faces of the Rākṣasa ladies. (2) विश्वं बिभर्तीति विश्वंभरा, सैव बर्हिणी, तस्याः वर्षारम्भदशां. The advent of winter would fill the peacock with joy. Similarly the rise of smoke filled the world with cheer. (3) दशाननस्य यश एव कादम्बः, तस्य कादम्बिनीं. कादम्ब means कलहंस a swan. कादम्बिनी means a mass of clouds. Vide Amara:—कादम्बः कलहंसः स्यात् and कादम्बिनी मेघमाला. On the eve of the cloudy season swans are used to evacuate the Earth on a trip to the Mānasa lake. Similarly at the sight of the smoke Rāvaṇa's fame was preparing to vacate the Earth. The idea is that

Rāvaṇa's fame was about to die out. (4) विधवायाः भावः वैधव्यं, तस्य उचितो वेषः, तत्र निश्चितं मनो यस्याः, तादृशी लङ्कैव वधूटी, तस्याः जटां. A widow would avoid combing and other dressing of her hair, thus allowing it to get matted. The column of smoke appeared like the lock of matted hair of Laṅkā, because Laṅkā made up her mind to put on the dress suited to widowhood. (5) वैदेह्याः त्रिजटासमां The smoke acted like Trijaṭā with regard to Sītā. Like Trijaṭā the smoke risen from the fire of Laṅkā consoled Sītā with a prospect of happiness.

अपि च—

एतद्विक्रमवीक्षणेन जनितामानन्दबाष्पोद्गतिं
रक्षोनाथभयात्पिधातुमनसां विद्याधराणां मुदा ।
व्याजव्याहृतये यथा परिणमेद्धूम्या तथोज्जृम्भते
स्वर्लोकेऽपि कलिन्दशैलतनयाकल्लोलशङ्कावहा ॥ ५८ ॥

58. Further, when out of fear for the lord of Rākṣasas the Vidyādharas tried to conceal the flow of their tears of joy at the sight of Hanūmān's heroism, there happily rose up to facilitate their pretence, the column of smoke which led one to suspect the waves of the Yamunā even in heaven.

58. स्वर्लोकेऽपि Even in heaven. कलिन्दशैलतनया The Jumna. तस्याः कल्लोलाः इति शङ्कां आवहतीति कलिन्दशैलतनया-

कल्लोलशङ्कावहा adjectival to धूम्या. The whorl of smoke risen in the sky created an impression of the Yamunā's tides even in Heaven. The water of the Jumna is renowned for its blackness, and hence the भ्रान्ति is justified. (तथा) उज्जृम्भते The smoke rises up in such a manner. The predicate is used in the historic present tense. How did it rise up? एतस्य (हनूमतः) विक्रमः, तस्य वीक्षणं तेन एतद्विक्रमवीक्षणेन जनितां आनन्दबाष्पाणां उद्गतिं Tears of joy came over the Vidyādharas at the sight of Hanūmān's heroism. But they were not free to exhibit them out of fear for Rāvaṇa. रक्षोनाथात् भयं तस्मात् रक्षोनाथभयात्. Hence they somehow wanted to conceal them. पिधातुं मनः येषां तेषां पिधातुमनसां विद्याधराणां. Vidyādharas are a species of angels. मुदा व्याजस्य (व्याजेन वा) व्याहृतिः तस्यै व्याजव्याहृतये. यथा परिणमेत् The smoke afforded to the Vidyādharas a plea for explaining away their tears of joy.

आदौ नीलांशुकश्रीस्तदनु मरकताबद्धनीवीविभूतिः
कस्तूरीपङ्कभङ्गी क्षणमपि विकचेन्दीवरस्रक्सपत्नी ।
पश्चात्स्निग्धाञ्जनाभा जघनकुचकटीकण्ठनेत्रेषु जाता
दिक्कान्तानां तदानीं दशमुखनगरीदाहसंभूतधूम्या ॥ ५९ ॥

59. The column of smoke risen at the time from the conflagration of Rāvaṇa's city, shone at first like a black garment, then in a minute like an emerald-set girdle, then again like a line of musk

paint, then again played the rival to a wreath of full-blown blue lotuses and later put on the lustre of glossy collyrium as it came in contact with the Dames of quarters at the hips, waist, breasts, neck and eyes respectively.

59. दशमुखस्य नगरी, तस्या दाहः, तेन संभूता धूम्या The smoke produced by the burning of Laṅkā. तदानीं. दिश एव कान्ताः तासां दिक्कान्तानां. The different quarters pervaded by the smoke are conceived of as ladies. जघनं च कुचौ च कटी च कण्ठश्च नेत्रे च तेषु जघनकुचकटीकण्ठनेत्रेषु. The absence of एकवद्भाव is open to objection. Vide Pāṇini :—द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम्. Or, take the words जघन etc. not to mean the respective limbs, but the respective places covered by them. Then of course the compound can be taken beyond the operation of the said sūtra. At the hips, breasts, waist, neck and eyes of the dames of quarters. जाता The smoke became. How it became in those five places is set out by means of five predicative adjectives qualifying धूम्या. आदौ नीलांशुकस्य श्रीः यस्याः सा नीलांशुकश्रीः At first it put on the appearance of a black cloth with reference to जघन—the hips. तदनु मरकतेन आबद्धा या नीवी तस्या विभूतिः यस्याः सा मरकताबद्धनीवीविभूतिः It put on the appearance of a gem-set girdle with reference to कटी—the waist. कस्तूरीपङ्कस्य भङ्गी यस्याः सा कस्तूरीपङ्कभङ्गी Then it put on the appearance of musk-paint with reference to कुच—the breasts. क्षणमपि Then in a

moment. This has to be taken along with all other adjectives as well excepting the first. विकचेन्दीवराणां या स्रक् तस्याः सपत्नी विकचेन्दीवरस्रक्सपत्नी It appeared like a garland of full-blown blue lotuses on कण्ठ—the neck. पश्चात् स्निग्धाञ्जनस्य आभा यस्याः सा स्निग्धाञ्जनाभा It appeared like glossy collyrium at नेत्र—the eyes. The order of the limbs of the dame-quarters as set out in the compound जघन etc. does not accord with the order of the adjectives beginning from नीलांशुकश्रीः. For, there is transposition between कुच and कटी. The words श्री, विभूति, भङ्गी, सपत्नी and आभा are all synonymous and denote either likeness or a like object. Hence compounds have not been dissolved as उपमानपूर्वपदबहुव्रीहि; and as such there is a departure from the commentary in the matter of dissolving these compounds.

हा तात हा जननि हा सुत हा सहाय
हा पौत्र हा प्रियसखि क नु हा हतोऽस्मि ।
इत्यादिपौरपरिदेवनभारवाग्भि-
रापूरि रावणपुरी शिखिना परीता ॥ ६० ॥

60. 'Ah father! Alas mother! Ah son! Alas comrade! Ah grandson! Ah dear friend! Where art thou? I am condemned!' With the cries of laments of citizens such as these was the city of Rāvaṇa filled as it became enveloped in fire.

60. हा तात and the succeeding six phrases represent the different kinds of wail uttered by the citizens of Laṅkā. इत्यादिः पौरपरिदेवनभारः यासु ताभिर्वाग्भिः इत्यादिपौरपरिदेवनभारवाग्भिः By such outbursts of the citizens' wail. शिखिना परीता रावणपुरी Rāvaṇa's city enveloped in fire. आपूरि Was filled, Passive Aorist of पूरी आप्यायने.

यैर्वृन्दारकसुन्दरीजनमुखे नीराजनं निर्मितं
निर्मेघे गगनेऽपि यैर्विरचिता सौदामिनीसंहतिः ।
ते द्वित्राण्यपि वासराणि न गता निर्वाणमौर्वानल-
ज्वालाडम्बरमम्बुधौ विदधिरे वालानलोद्यत्कणाः ॥ ६१ ॥

61. The sparks risen from the fire of his tail which moving round and round lit the faces of celestial beauties and presented, as it were, a quick succession of lightnings even in a sky free from clouds, did not calm down even for two or three days, but put on the display of the flames of the submarine fire in the Ocean.

61. The poet describes the part played by the sparks of fire emanating from Hanūmān's tail. यैः (वालानलोद्यत्कणैः) वृन्दारकाणां सुन्दर्यः, तासां जनः, तस्य मुखं तस्मिन् वृन्दारकसुन्दरीजनमुखे Near the faces of the beautiful ladies of heaven. नीराजनं means आरार्तिकं—The waving of lights before a person on any happy occasion.

निर्मितं Past passive participle of मा with निर्, to do. The sparks of fire reaching up the heavens appeared to perform नीराजन for the celestial ladies as precursors of their liberation from Rāvaṇa's tyranny. यैः (वालानलोद्यत्कणैः) निर्मेघे गगनेऽपि Even in a cloudless sky. सौदामिनीसंहतिः विरचिता. Vide Amara:—तटित्सौदामिनी विद्युच्चञ्चला चपलाऽपि च. The sparks of fire appeared like so many flashes of lightning. संहति means a heap. ते sums up the qualities mentioned in the previous two adjectival clauses beginning with यैः. वालस्य अनलः, तस्मात् उद्यन्तः कणाः वालानलोद्यत्कणाः. द्वे वा त्रीणि वा द्वित्राणि. The compound is sanctioned by Pāṇini:—संख्ययाव्ययासन्नादूराधिकसंख्याः संख्येये; and the change of त्रि to त्र at the end of the compound is due to Pāṇini:—बहुव्रीहौ संख्येये डजबहुगणात्. द्वित्राण्यपि वासराणि. The use of वासर in the Neuter gender is supported by Amara:—वा तु क्लीबे दिवसवासरौ. Note the accusative of time in वासराणि. अम्बुधौ निर्वाणं न गताः (सन्तः). निर्वाण is formed by adding (भावे) क्त to वा with निर्. Vide Pāṇini:—निर्वाणोऽवाते. The sparks of fire did not meet with extinction for two or three days. ऊरोर्भवः और्वः, तादृशः अनलः, तस्य ज्वालानां डम्बरः तं और्वानलज्वालाडम्बरं. विदधिरे Perfect 3rd person plural of धा with वि in the Atmanepada. The sparks of fire played the part of the flames of बडबाग्नि.

आदीप्यमानपवनात्मजवालसङ्गा-
दङ्गारशेषविभवामवलोक्य लङ्काम् ।

व्योम्नि स्थिता निशिचराः स्वगृहाणि नूनं
निर्वापयन्त इव नेत्रभवैः पयोभिः ॥ ६२ ॥

62. On seeing Laṅkā reduced to embers at the contact of the blazing tail of Vāyu's son, the Rākṣasas seemed indeed to extinguish the fire in their houses from up the sky with waters springing from their eyes.

62. आदीप्यमानः पवनात्मजवालः, तस्य सङ्गात् By the contact of the blazing tail of Hanūmān. अङ्गार एव शेषः यस्य सः, तादृशो विभवः यस्यास्तां अङ्गारशेषविभवां Laṅkā survived merely in ashes. लङ्कां अवलोक्य On seeing Laṅkā. व्योम्नि स्थिताः निशिचराः Rākṣasas stood in the sky. स्वगृहाणि Accusative, their burning houses. नेत्रभवैः पयोभिः With tears. निर्वापयन्त इव आसन् Seemed to extinguish the fire. The shedding of tears by Rākṣasas is poetically fancied as one with the pouring of water over their burning houses. Hence the figure of speech is Utprekṣā. The use of the word इव makes it an express उत्प्रेक्षा.

चक्रे शक्रजिदाज्ञया रणमुखे यत्कर्म रक्षोगण-
स्तत्कर्तुं क्षणदाचरक्षितिभुजा युक्तोऽप्यशक्तो भवेत् ।
सप्तार्चिश्च हनूमता परिचितो लङ्कामधाक्षीद्यथा
तत्पित्रा मरुता युतोऽपि न तथा दाहक्रियायां पटुः ॥ ६३ ॥

63. What the host of Rākṣasas did in battle under the orders of Indrajit, they could not have done even under the direct command of the king of Rākṣasas. As the fire in association with Hanūmān burnt Laṅkā, it could not have so ably burnt even in conjunction with his father—the Wind.

63. The havoc wrought by fire in Laṅkā with the aid of Vāyu's son far surpassed that which it could have done with the aid of Vāyu himself. The fire burnt so fiercely. This is the idea set out in the second half of the verse. A parallel for the same is set out in the first half which bears upon the context. When led by Rāvaṇa's son the daring exploits of Rākṣasas in battle far surpassed all they could have done when led by Rāvaṇa himself. Since there is absolute parallelism in ideas between the two sentences, the figure of speech is दृष्टान्त. रक्षोगणः शक्रजिदाज्ञया रणमुखे यत्कर्म चक्रे तत् (कर्म) कर्तुं क्षणदाचराक्षितिभुजा युक्तोऽपि अशक्तो भवेत्. This refers to the superior feats of Rākṣasas in battle under the command of Indrajit. सप्तार्चिश्च And the fire. सप्त अर्चींषि (काली-कराळी-मनोजवा-सुहिता-धूमवर्णा-स्फुलिङ्गिनी-विश्वपदानाम्न्यः जिह्वारूपाः ज्वालाः) यस्य सः सप्तार्चिः हनूमता परिचितः सन् Being in touch with Hanūmān. लङ्कां यथा अधाक्षीत् Aorist of दह्. To the extent to which the fire burnt Laṅkā. तत्पित्रा मरुता युतोऽपि सन् Being in touch with Vāyu himself. दाहक्रियायां तथा

फटुर्न भवेत् Could not have burnt to such an extent. Conjugate :—अधाक्षीत् अदाग्धां अधाक्षुः, अधाक्षीः अदाग्धं अदाग्ध, अधाक्षं अधाक्ष्व अधाक्ष्म.

तस्मिन्हनूमदरणिप्रभवे हुताशे
शुद्धिं विधाय पतिमेव समेतुमैच्छत् ।
लङ्केश्वरेण रणकेलिकुतूहलेन
बाहोर्बलादपहृता सुरराजलक्ष्मीः ॥ ६४ ॥

64. The Sovereignty of gods captured by the lord of Laṅkā in his zeal in the sport of battle by the might of his arms desired again to join her lord after undergoing purification in that fire sprung from the Araṇi wood of Hanūmān.

64. When Laṅkā was set on fire, the kingship of Heaven which had so far remained in the custody of Rāvaṇa strove confidently to get back to her lord Indra. रण एव केलिः, तस्मिन् कुतूहलं यस्य तेन रणकेलिकुतूहलेन लङ्केश्वरेण बाहोर्बलात् अपहृता सुरराजलक्ष्मीः Note the feminine here, which facilitates the उत्प्रेक्षा in the verse. In his inordinate zest for battle Rāvaṇa had captured the heavenly kingdom by the might of his arms. हनूमानेव अरणिः प्रभवः यस्य तस्मिन् हनूमदरणिप्रभवे. अरणि is a species of wood by whose logs fire is generated in sacrifices. Hanūmān is identified with such अरणि wherefrom the fire rose at Laṅkā.

तस्मिन् हुताशे शुद्धिं विधाय The kingship desirous of purging itself of the sin due to long contact with Rāvaṇa entered the fire. पतिमेव समेतुम् ऐच्छत् She longed to join her husband. Indra is the natural lord of Heaven. ऐच्छत् Imperfect tense of इष्. The verse suggests the picture of a woman long kept under confinement by a stranger and hoping after all to get back to her husband. The figure of speech is समासोक्ति.

वाचामिदानीं किमु विस्तरेण लङ्कापुरीं रावणबाहुगुप्ताम् ।
काकुत्स्थदूतोऽयमुपेत्य चक्रे कृतान्तदूतस्य सुखप्रवेशाम् ॥ ६५ ॥

65. Why expatiate more? After coming to the city of Laṅkā protected by the arms of Rāvaṇa, the messenger of Rāma made it easily accessible to the messenger of Death.

65. इदानीं वाचां विस्तरेण किमु What is the use of multiplying words? विस्तर = वि-स्तृ + अप्—means a profusion of words as opposed to विस्तार = वि-स्तृ + घञ्—An expanse of anything except words. Vide Pāṇini:—ऋदोरप् and प्रथने वावशब्दे and the Vṛtti under the latter:—विपूर्वात् स्तृणातेः घञ् स्यादशब्दविषये प्रथने. पटस्य विस्तारः । प्रथने किम्? तृणविस्तरः । अशब्दे किम्, ग्रन्थविस्तरः. अयं काकुत्स्थदूतः refers to Hanūmān. उपेत्य Having come. रावणबाहुगुप्तां लङ्कापुरीं कृतान्तदूतस्य सुखप्रवेशां चक्रे After the advent of Rāma's dūta, the city of Laṅkā became easily accessible to Yama's dūta.

पौलस्त्यपातकिसमागमजायमान-
मेनः पुनान इव वानरयायजूकः ।
निर्वर्तिताक्षविजयो निजवालवह्नौ
हुत्वा पलाशसमिधः सुगतिर्बभूव ॥ ६६ ॥

66. As if to clear the sin produced by the interview of the sinner—Paulastya, the Sacrificer—Monkey who had vanquished Akṣa (controlled his senses) offered the Palāśa sticks of Rākṣasas in the fire of his own tail and marched gaily (bettered his prospects in the other world).

66. Hanūmān is here poetically identified with the performer of a sacrifice. वानर एव यायजूकः वानरयायजूकः. Vide Amara :—इज्याशीलो यायजूकः. पौलस्त्य एव पातकी, तस्य समागमः, तेन जायमानं पौलस्त्यपातकिसमागमजायमानं. एनः means sin. Vide Amara :—कलुषं वृजिनैनोऽघमंहो दुरितदुष्कृतं. A contact with sinners is itself declared by dharma-śāstras a sin. Having conversed with the arch-sinner Rāvaṇa, Hanūmān has contracted some sin. पुनानः Present participle of पू (पूञ् पवने) to purify, 9th Conjugation in the Ātmanepada. इव As though to purify the said sin. निर्वर्तितः अक्षविजयः येन सः निर्वर्तिताक्ष-विजयः (सन्) Hanūmān has vanquished Prince Akṣa in battle. In the case of the sacrificer, Akṣa means इन्द्रिय. A sacrificer will first of all control his senses. निजवाले यः वह्निः तस्मिन् निजवालवह्नौ In the fire of his

own tail. पलं (मांसं) अश्नन्तीति पलाशाः Rākṣasas. पलाशा एव पलाशसमिधः. पलाश is a kind of tree whose sticks are usually offered in fire in sacrifices. हुत्वा By throwing. शोभना गतिः यस्य सः सुगतिः बभूव. A sacrificer would try to wipe off his sin by means of a sacrifice. Hanūmān also seemed bent upon wiping off his sin due to contact with Rāvaṇa. A sacrificer would control his passions or do अक्षविजय as a preliminary to a sacrifice. Hanūmān too made Akṣavijaya, the conquest of Akṣa. A sacrificer would offer Palāśa samits in the sacrificial fire. Hanūmān too threw the Rākṣasas as samits in the fire of his tail. As a result of the sacrifice, the sacrificer would reach an eminent spirituality (सुगतिः). As a result of his throwing Rākṣasas into the fire, Hanūmān had his path unimpeded (सुगतिः) at Laṅkā. It is obvious that the figure of speech is Rūpaka aided by Śleṣa in the words अक्ष and पलाश and by उत्प्रेक्षा in the passage :—एनः पुनान इव.

लङ्कादाहेऽप्यनार्ता रघुपतिदयितां चारणोक्त्या विदित्वा
सानन्दस्तां प्रणम्य प्रतिगमनविधौ प्राप्य तस्या नियोगम् ।
आरुह्यारिष्टशैलं निधिमपि पयसां स्वैरमुत्तीर्य वेगा-
च्चक्रे गत्वा महेन्द्रं प्लवगकुलपतीन्पूर्णकामान्हनूमान् ॥६७॥

67. Having learnt from the mouth of Gandharvas that the sweetheart of the lord of Raghus

was unhurt by the conflagration at Laṅkā, Hanūmān saluted her with joy and took her orders for returning, ascended Mount Ariṣṭa, speedily crossed the Ocean with ease, reached Mahendra and filled the leaders of monkeys with the full realisation of their dreams.

67. लङ्कादाहेऽपि In spite of the conflagration at Laṅkā. रघुपतिदयितां अनार्तां That Sītā was unhurt. चारणोक्त्या विदित्वा Having known from the words of Gandharvas. आनन्देन सह वर्तत इति सानन्दः Being filled with joy. तां प्रणम्य After saluting her. प्रतिगमनविधौ तस्या नियोगं प्राप्य After taking her leave for return. अरिष्टशैलं आरुह्य Climbing up Mount Arista adjoining Laṅkā. पयसां निधिमपि स्वैरं उत्तीर्य Having crossed the Ocean easily. वेगात् महेन्द्रं गत्वा Coming back to Mount Mahendra located on the other side of the Ocean. हनूमान् प्लवगकुलपतीन् पूर्णकामान् चक्रे Brought about the millenium of the monkey-leaders.

अथ यथार्हं सैन्याधिपान्संमान्य मारुतिस्तैरनुयुक्तः स्ववृत्तान्तमखिलमाख्यातवान् ॥

Afterwards he paid his respects to the commanders of the army according to their due, and on being enquired, he told them his story in full.

अथ यथार्हं सैन्याधिपान् संमान्य मारुतिः Hanūmān first paid his respects to the monkey-commanders

according to their respective dues. तैः अनुयुक्तः सन् They plied him with queries. अखिलं स्ववृत्तान्तं आख्यातवान् He told them all his adventures at Laṅkā.

तदनु पवनतनयवचनमुदिता वानरवरूथिनी यूथनाथानुयाता तद्दर्शनजनितमानन्दमानन्दशरधौ दाशरथौ सुग्रीवे च संविभज्येव विवक्षितुमहमहमिकया धावन्ती मध्येसरणि दधिमुखकृतावनं मधुवनं हनूमदनुमत्याभिभूय मधुपानसुखमनुबभूव ॥

Afterwards, rejoiced at the words of Vāyu's son, the army of monkeys followed by their leaders ran forward vying with each other to communicate the news as if to divide the ocean of joy due to her sight between Rāma and Sugrīva, and on their way they ravaged the Madhu grove protected by Dadhimukha with the leave of Hanūmān and enjoyed a delightful drink of wine.

तदनु Afterwards. पवनतनयस्य वचनेन मुदिता Delighted by the news given by Hanūmān. वानराणां वरूथिनी The host of monkeys. Vide Amara :—वरूथिनी बलं सैन्यं. यूथनाथैः अनुयाता Followed by their leaders, Jāmbavān etc. तस्याः दर्शनं, तेन जनितः तं आनन्दं The joy due to finding her out. शरं (जलं) धीयते अस्मिन्निति शरधिः, आनन्दस्य शरधिः आनन्दशरधिः An Ocean of joy.

तस्मिन् आनन्दशरधौ दाशरथौ सुग्रीवे च संविभज्य विवक्षितुमिव To communicate to Rāma and Sugrīva, thereby making them participants in their joy. अहं पूर्वः अहं पूर्वः इति यस्यां क्रियायां सा अहमहमिका तया In emulation of each other. Vide Amara :—अहमहमिका तु सा स्यात्परस्परं यो भवत्यहंकारः. धावन्ती Running a race with each other. सरण्याः मध्ये मध्येसरणि, an अव्ययीभाव compound sanctioned by Pāṇini:—पारे मध्ये षष्ठ्या वा. दधिमुखेन कृतं अवनं यस्य तत् मधुवनं. Sugrīva's maternal uncle दधिमुख was kept by him in charge of a forest known as मधुवन. हनूमतः अनुमत्या अभिभूय The monkeys let themselves loose on the Madhuvana with the leave of Hanūmān. मधुपानसुखं अनुबभूव The monkey-host enjoyed the pleasure of drinking wine.

tall as mtn.

अथाब्रवीद्गिरिवरतुङ्गमङ्गदं
कृताञ्जलिर्दधिमुख एष रोषवान् ।
वलीमुखान्मधुभजने शिलीमुखा-
न्भवानिमाञ्झटिति निवारयेदिति ॥ ६८ ॥

68. Then the angry Dadhimukha uniting the palms of his hands told Aṅgada, tall as a mountain, 'Stop at once these monkeys who act the bees in the drink of honey in the form of wine.'

68. Dadhimukha requests Aṅgada to forbid the monkeys to spoil the grove. अथ रोषवान् एष दधिमुखः कृताञ्जलिः सन् गिरिवरवत् तुङ्गं अङ्गदं अब्रवीत् What

Dadhimukha stated is set out in the second half of the verse. मधुनः भजनं तस्मिन् मधुभजने शिलीमुखान् वलीमुखान्. शिलीमुख means bees, and वलीमुख means monkeys. Monkeys are identified with black bees in the matter of drinking मधु—honey and wine. इमान् झटिति भवान् निवारयेत्. इति.

अयमप्येनमवोचत्—

दशमुखपुरमध्ये वीक्षिता मैथिलीति
श्रवणमधु वितीर्णं येन वीरेण मह्यम् ।
दधिमुख यदि सोऽयं भाषते को निरुन्ध्या-
न्मधु पिबतु यथेच्छं वाहिनी वानराणाम् ॥ ६९ ॥

And he too told him—

69. 'O Dadhimukha, if the hero who showered in my ears the honey of the news that Maithili was seen in the heart of Rāvaṇa's city himself gives the orders, who can help it? Let the host of monkeys drink wine freely.'

अयमपि Angada too. एनम् अवोचत् Told Dadhimukha.

69. दशमुखपुरमध्ये In the heart of Lankā. मैथिली वीक्षिता Sītā has been seen. इति श्रवणमधु This news which plays the honey to my ears. येन वीरेण मह्यं वितीर्णं सोऽयं, हे दधिमुख, यदि भाषते If that hero expresses his acquiescence. को निरुन्ध्यात् Who can prevent? वानराणां वाहिनी मधु यथेच्छं पिबतु.

तदनु भयवशसमुपगतदधिमुखवचनविदितमधुवनकदन-परिगणितजनकदुहितृदर्शनजनितप्रमदभरभरितस्तपनतनयस्तत्र तनुविकृतिमतनुत दधिमुखागमननिमित्तसंपत्तिम् ॥

Afterwards Dadhimukha approached Sugrīva in fear who, as he heard of the spoliation of Madhuvana from his mouth, concluded that the daughter of Janaka had been seen. Consequently he was filled with a plethora of joy at that time and put on a gay appearance as a result of Dadhimukha's advent.

तदनु Afterwards. भयवशेन समुपगतस्य दधिमुखस्य वचनेन विदितं मधुवनस्य कदनं, तेन परिगणितं जनकदुहितुः दर्शनं, तेन जनितः प्रमदस्य भरः, तेन भरितः तपनतनयः. Dadhimukha approached Sugrīva with fear lest he should be found fault with for having suffered the ravage of Madhuvana by the monkeys. With fear he informed Sugrīva of the despoliation of the Madhuvana. Thereupon Sugrīva concluded that Sītā had been seen and thereby he was filled with an exuberance of joy. तत्र At that season. दधिमुखस्य आगमनं दधिमुखागमनं The arrival of Dadhimukha. निमित्तस्य संपत्तिः निमित्तसंपत्तिः A concatenation of causes. दधिमुखागमनमेव निमित्तसंपत्तिः यस्यास्तां दधिमुखागमननिमित्तसंपत्तिं adjectival to तनुविकृतिं—तन्वाः विकृतिः तां, अतनुत A change came over his body, the culmination of whose causes consisted in the arrival of Dadhimukha. By the

change over his body we can presume a smiling countenance, bristling hair, tears of joyand other symptoms indicative of joy.

ran up & down the hills marched into the forests

आरुह्याद्रिमथावरुह्य विपिनान्यासाद्य नानाफला-
न्यास्वाद्य प्लुतमारचय्य वदनैरापाद्य वाद्यक्रमान् ।
आलिङ्ग्य द्रुममक्रमं मदवशादाधूय पुच्छच्छटा-
मारादाविरभूदहंप्रथमिकापीना कपीनां चमूः ॥ ७० ॥

70. The host of monkeys ran up and down the hills, marched into the woods, tasted the various fruits, jumped up, played the harp on their lips, embraced the trees in disorder, and wagging their long tails in intoxication appeared yonder, competing with one another.

70. This verse narrates the excesses committed by the monkeys in their exuberance of spirits. अद्रिं आरुह्य अथ अवरुह्य The hosts of monkeys climbed up and down the hills on their way often and often. विपिनानि आसाद्य They went into the forests. नानाफलानि आस्वाद्य They tasted the different fruits. प्लुतं आरचय्य They leapt up and down. आरचय्य. The dropping of the intermediate इ (णि) between the root and the suffix laid down by Pāṇini :—णेरनिटि is overruled by Pāṇini :—ल्यपि लघुपूर्वात् which lays down the mutation of इ to अय् after roots with a

penultimate short vowel. वदनैः वाद्यक्रमान् आपाद्य They played the flute, harp and other musical instruments on their own lips. द्रुमं is used in the sense of द्रुमान्—जात्येकवचनं. न विद्यते क्रमः यस्मिन् कर्मणि तत्तथा अक्रमं आलिङ्ग्य They embraced the trees regardless of decency. मदवशात् पुच्छच्छटां आधूय They wagged their tails in the height of intoxication. छटा means समूह. अहं प्रथमः अहं प्रथमः इति यस्यां क्रियायां सा अहंप्रथमिका. मयूरव्यंसकादित्वात् समासः. अहंप्रथमिकया पीना अहंप्रथमिकापीना Swelling with the spirit of 'me first' 'me first.' कपीनां चमूः. आरात् means समीपे. आविरभूत्. Since the natural movements of monkeys are described in quick succession, the figure of speech is स्वभावोक्ति.

निद्राक्षयादरुणितेन समीरपुत्रः
सौमित्रिनेत्रयुगलेन निपीयमानः ।
चूडामणिं करतले कलयन्ववन्दे
पादारविन्दयुगलं भरताग्रजस्य ॥ ७१ ॥

71. Drunk, as it were, by the eyes of Lakṣmaṇa reddened by the loss of sleep, the son of Vāyu prostrated at the lotus-like feet of Bharata's senior brother, holding the crest-jewel in his hand.

71. This verse describes Hanūmān's salutation at the feet of Rāma. निद्राक्षयात् अरुणितेन सौमित्रिनेत्रयुगलेन निपीयमानः In an excess of joy Lakṣmaṇa

seemed to drink Hanūmān with his eyes that
been red with wakefulness. Owing to anxi
on the loss of Sītā, Lakṣmaṇa had remai
sleepless by reason of which his eyes were tur
With such eyes he gazed at Hanūmān v
inordinate delight. समीरपुत्रः चूडामणिं करतले क
Hanūmān was holding Sītā's crest-jewel in
palm of his hand which admitted of its being s
by all the people near by. भरताग्रजस्य. पादौ अरविन्दे
तयोर्युगलं पादारविन्दयुगलं ववन्दे.

अक्लेशसंभूतगतागताभ्यां निस्तीर्णविस्तीर्णमहार्णवोऽपि ।
आनन्दसिन्धौ पृतनासमक्षमक्षस्य हन्ता नितरां ममज्ज ॥७

72. Though he had crossed the big Ocean
his walk to and fro with ease, the slayer of A
sank deep in the Ocean of joy in the presenc
the army.

72. Hanūmān was immersed in an Oc
of joy in the presence of the monkey-hosts. अ
हन्ता The slayer of Akṣa. गतं च आगतं च गत
अक्लेशेन संभूते गतागते ताभ्यां अक्लेशसंभूतगतागताभ्यां By
journey to and fro which he effected with e
निस्तीर्णः विस्तीर्णमहार्णवः येन स तथाभूतोऽपि सन्. Thou
he had crossed the extensive ocean. अक्ष्णोः स
समक्षं = सं-अक्षि + टच्, an अव्ययीभाव compound wher
the suffix टच् is due to Pāṇini :—अव्ययीभावे शरत्प्रभृति

Vide Gaṇasūtra thereunder—प्रतिपरसमनुभ्योऽक्ष्णः. पृत-
नायाः समक्षं पृतनासमक्षं In the presence of the army;
before their very eyes. आनन्दस्य सिन्धुः तस्मिन् आनन्दसिन्धौ
नितरां ममज्ज. He sank deep in the Ocean of joy. The
figure of speech is विरोधाभास.

आनीतचूडामणिसंनिधानादाविःप्रमोदेन रघूद्वहेन ।
तत्रानुयुक्तः पवनात्मजन्मा विज्ञापयामास कृतप्रणामः ॥ ७३ ॥

73. The leader of Raghus was filled with joy at the sight of the crest-jewel brought and enquired of him about it. And the son of Vāyu, after paying his homage, said.

73. आनीतस्य चूडामणेः संनिधानात् By the presence of the crest-jewel brought by Hanūmān. आविः (आविर्भूतः) प्रमोदः यस्य तेन आविःप्रमोदेन Rāma was overjoyed. रघूणां उद्वहः तेन रघूद्वहेन. तत्र In that matter; in the matter of finding out Sītā. अनुयुक्तः Asked by Rāma. पवनस्य आत्मजन्मा पवनात्मजन्मा Hanūmān. कृतः प्रणामः येन सः कृतप्रणामः (सन्) After offering his salutation. विज्ञापयामास Intimated.

लङ्कापुरोपवनसीम्न्यथ राजपुत्री-
मालोकयं निशिचरीगणबाध्यमानाम् ।
केनापि पातकवशेन सुपर्णलोके
बन्दीकृतामिव भुजंगमराजकन्याम् ॥ ७४ ॥

74. 'I saw the princess being worried by a host of Rākṣasīs in the site of the garden of the the town of Laṅkā like a Nāga princess held captive in Garuḍa's world from some unknown sin.

74. Here begins the reply of Hanūmān to Rāma's query. अथ, an Indeclinable with no special meaning, but indicative of good tidings. लङ्कापुरस्य उपवनं, तस्य सीमा तस्मिन् लङ्कापुरोपवनसीम्नि राजपुत्रीं आलोकयम्. How was राजपुत्री ? निशिचरीणां गणेन बाध्यमानां Teased by Rākṣasīs. Like whom ? केनापि पातकवशेन By an indescribable sin. सुपर्णलोके In Garuḍa's world, or in the midst of Garuḍas. बन्दीकृतां भुजङ्गमराजकन्यामिव स्थितां.

देव्यास्त्वदीयान्वयकीर्तनेन त्वन्मुद्रया च व्यपनीय शोकम् ।
वार्तामभिज्ञानमयीमयाचं प्रस्थातुकामः परिपूर्णकामः ॥ ७५ ॥

75. 'I allayed the queen's sorrow by the mention of your race and by your signet-ring. My mission fulfilled, as I was about to start, I begged of her some message by way of token.

75. त्वदीयान्वयकीर्तनेन First by making references to your lineage. त्वन्मुद्रया च Then by your token viz., the signet-ring. देव्याः शोकम् अपनीय After assuaging the sorrow of the queen. परिपूर्णकामः Having fulfilled my mission. प्रस्थातुकामः सन् Being desirous of starting back. अभिज्ञानं रूपम् अस्या इति तथाभूतां

अभिज्ञानमयीं वार्तां अयाचं I requested her to give some message by way of token.

ब्रह्मास्त्रवित्रस्तजयन्तकृत्यां कथामभिज्ञाप्य वने प्रवृत्ताम् ।
चिरं रुदत्या जनकेन्द्रपुत्र्या चूडामणिः प्रेषित एष तुभ्यम् ॥

76. 'The daughter of King Janaka communicated by way of token the incident of Jayanta frightened by the Brahmāstra that had happened in the forest and wept long. And, this is the crest-jewel sent by her to you.

76. ब्रह्मास्त्रात् वित्रस्तस्य जयन्तस्य कृत्यं यस्यां तां ब्रह्मास्त्रवित्रस्तजयन्तकृत्यां Relating to the deed of Jayanta frightened by the Brahmāstra. वने प्रवृत्तां कथां अभिज्ञाप्य By referring by way of reminder to the story that took place in the forest of Citrakūṭa. चिरं रुदत्या जनकेन्द्रपुत्र्या एष चूडामणिः तुभ्यं प्रेषितः.

किं बहुना—

देव तस्याः प्रतिष्ठास्नुनस्नुनाशैकपालितान् ।
मुद्रयित्वा प्रपन्नोऽहं तवाभिज्ञानमुद्रया ॥ ७७ ॥

इति श्रीविदर्भराजविरचिते चम्पूरामायणे
सुन्दरकाण्डः समाप्तः ।

'Why say more?

77. 'My lord, as her life is eager to depart and is preserved solely by her hopes, I have fastened it with the seal of your token (ring) and come back to you.'

किं बहुना means बहुना उक्तेन न किमपि.

77. हे देव. प्रस्थातुं इच्छून् प्रतिष्ठासून् Her life is ever ready to part her. आशया एकया पालितान् आशैकपालितान् Hopes are the only prop by which the departure of her life is restrained. असून्. The word असु meaning life, though singular in sense, takes always the plural number. Vide Amara:—पुंसि भूम्न्यसवः प्राणाः. तव. अभिज्ञानं मुद्रा तया अभिज्ञानमुद्रया Rāma's signet-ring is itself treated as a seal by which her life is restrained from escape. मुद्रयित्वा After placing the seal अहं प्रपन्नः I have come to you.

End of the Sundara Kāṇḍa.

PROSODY

A ŚLOKA consists of four pādas or feet. For the purpose of scanning metres, eight Gaṇas are recognized in Sanskrit, each Gaṇa consisting of three syllables. Their names and definitions are set forth in the following verse.

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवे ॥

The यगण, रगण and तगण are short in their first, second and third syllables respectively, the other two syllables in each being long. The भगण, जगण and सगण are long in their first, second and third syllables respectively, the other two syllables in each being short. In the मगण and नगण all the three syllables are long and short respectively. गुरु is the Sanskrit word for a long syllable, and लघु for a short syllable. The essence of a syllable is a vowel. All ह्रस्व or short vowels go to make up लघु or short syllables, and all दीर्घ or long vowels go to make up गुरु or long syllables. All short vowels followed by a conjunct consonant, Anusvāra or Visarga or at the end of a pāda are deemed to be long.

य ⏑ — —	भ — ⏑ ⏑	म — — —
र — ⏑ —	ज ⏑ — ⏑	न ⏑ ⏑ ⏑
त — — ⏑	स ⏑ ⏑ —	

A Padya or Śloka may be either a वृत्त or जाति. *Vṛtta* is entirely regulated by Gaṇas or the tri-syllabic combinations mentioned above. *Jāti* is regulated by the number of syllabic instants in each quarter.

1. **आर्या** is the most prominent of Jātis, and it has been defined thus:—

यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि ।
अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

In a verse belonging to the Āryā metre, the first and third quarters each contain twelve Mātrās or syllabic instants, the second eighteen Mātrās, and the fourth fifteen. All the Laghu vowels are supposed to contain one Mātrā, and all the Gurus two Mātrās. Example:—

उपचितजीवनधाराः सत्पथभाजो निरस्तसंतापाः ।
भूपा इव नवमेघाः पौरस्त्यमहाबलाकुलिताः ॥ Kiṣ. 25.

2. **औपच्छन्दासिक** is another variety of Jāti. It is also included in अर्धसमवृत्त metres. This is a stanza of 4 quarters, the 1st and 3rd of which contain 16 mātrās and the 2nd and 4th, 18 mātrās. The other requirements of this metre have to be learnt from a study of special treatises on Prosody. The following is an example of this metre:—

कुशरूपकुशेशयासनाख्यं विजहौ वासवित्रायसे स वीरः ।
अथ तत्कृपया हृताक्षिमात्रश्चिरजीवी स दधौ यथार्थसंज्ञाम् ॥ Sun. 35.

We now pass on to Vṛttas or metres regulated by gaṇas or the number and position of syllables. Vṛttas may be either समवृत्त or अर्धसमवृत्त or विषमवृत्त. In Samavṛtta metres, all the four feet contain the same number of syllables. In the Ardhasamavṛtta metres the first and third quarters contain the same number of syllables, and similarly the second and fourth quarters; the first and second feet as also the third and fourth feet are not equal in the number of syllables. In the Viṣamavṛtta metres, all the four feet are dissimilar in size. Vide the following extract from Vṛttaratnākara:—

समम‍र्धसमं वृत्तं विषमं च तथापरम् ॥
अंघ्रयो यस्य चत्वारस्तुल्यलक्षणलक्षिताः ।
तच्छन्दःशास्त्रतत्त्वज्ञाः समं वृत्तं प्रचक्षते ॥
प्रथमांघ्रिसमो यस्य तृतीयश्चरणो भवेत् ।
द्वितीयस्तुर्यवद्वृत्तं तदर्धसममुच्यते ॥
यस्य पादचतुष्केऽपि लक्ष्म भिन्नं परस्परम् ।
तदाहुर्विषमं वृत्तं छन्दःशास्त्रविशारदाः ॥

3. **मालभारिणी**, a variety of औपच्छन्दसिक, is an अर्धसमवृत्त metre with 11 syllables in odd pādas and 12 syllables in the even pādas. Definition:— विषमे ससजा गुरू समे चेत् सभरा येन तु मालभारिणीयम्. The odd quarters consist of 2 सगणs, जगण and 2 गुरुs, and the even quarters consist of the gaṇas स, भ, र and य. Example:—

अवलोक्य हिरण्यनाभमब्धौ वलमानं वलमानमाथिवज्रः ।
शतमन्युरपेतमन्युरासीत्पवमानात्मजसेवनादमुष्मिन् ॥ Sun. 6.

4. **पुष्पिताग्रा** is an अर्धसमवृत्त metre with 12 syllables in each of the lst and 3rd pādas, and 13 syllables in the 2nd and 4th pādas as per the following definition :—अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा. The odd quarters consist of two नगणs, रगण and यगण, and the even quarters consist of नगण, two जगणs, रगण and one guru. Example :—

निशिचरपतिरित्यवेत्य रोषादशनिनिपातनिभेन ताडनेन ।
असुरहितममुं प्रहृत्य दैत्यं सुरहितमेव चकार वालिसूनुः ॥ Kiṣ. 39.

The rest of the metres that occur in this book are all Samavṛttas.

5. **अनुष्टुभ्** or the Śloka metre consisting of eight syllables in each quarter is the most common of the Vṛttas. It has been defined thus :—

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
षष्ठं गुरु विजानीयादेतच्छ्लोकस्य लक्षणम् ॥

In the Anuṣṭubh metre, the fifth and sixth syllables of all the four feet are short and long respectively, and the seventh syllables in the second and fourth feet are short. Example :—

Kiṣ. Verses 2, 7, 8, 20, 21, 22, 23, 29 & 30.
Sun. „ 4, 5, 10, 11, 16, 22, 27, 29, 31, 41 & 77.

6. **इन्द्रवज्रा** is a metre with 11 syllables in each quarter consisting of 2 तगणs, जगण and 2 गुरुs. Definition :—स्यादिन्द्रवज्रा ततजास्ततो गौ. Example :—

Kiṣkindhā Kāṇḍa—Verses 10 & 31.
Sundara „ „ 72, 73 & 75.

7. **उपेन्द्रवज्रा** is a metre with eleven syllables in a quarter and resembles Indravajrā in all respects except that the first syllable in every quarter is a laghu instead of a guru, and its definition is उपेन्द्रवज्रा जतजास्ततो गौ. Example:—

Kiṣkindhā Kāṇḍa Verse 41.
Sundara ,, ,, 23.

8. **उपजाति** is a metre in which both Indravajrā and Upendravajrā metres combine. Definition. अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः. Example:—

Kiṣkindhā Kāṇḍa Verses 1, 42 & 44.
Sundara Kāṇḍa ,, 1, 8, 9, 24, 25, 28, 42, 65 & 76.

9. **रथोद्धता** is a metre with 11 syllables in each quarter consisting of रगण, नगण, रगण, लघु and गुरु. Definition:—रान्नराविह रथोद्धता लगौ. Example:—

Kiṣkindhā Kāṇḍa Verse 11
Sundara Kāṇḍa ,, 51 & 54.

10. **द्रुतविलम्बित** is a metre with 12 syllables in each quarter consisting of नगण, 2 भगणs and रगण. Definition:—द्रुतविलम्बितमाह नभौ भरौ. Example:—

करतलैरपचायमथेक्षणैः. Kiṣ. 3.

11. **प्रहर्षिणी** is a metre with 13 syllables in each quarter consisting of मगण, नगण, जगण, रगण and गुरु. Definition:—म्नाशाभिर्मनजरगाः प्रहर्षिणीयम्. Example:—

Kiṣkindhā Kāṇḍa Verses 14 & 43.

12. रुचिरा is another metre with 13 syllables in a quarter, and it has been defined thus:—जभौ सजौ गिति रुचिरा चतुर्ग्रहैः. It consists of the following:— जगण, भगण, सगण, जगण and गुरु. Example:—

अथाब्रवीद्गिरिवरतुङ्गमङ्गदं Sun. 68.

13. वसन्ततिलका is a metre with 14 syllables in each quarter consisting of तगण, भगण, 2 जगणs & 2 गुरुs. Definition:—उक्ता वसन्ततिलका तभजा जगौ गः. Example:—

Kiṣ. 9, 13. 15, 16, 17, 18, 28, 33, 35, 36 & 40.

Sun. 3, 7, 12, 18, 20, 26, 30, 34, 36, 43 to 48, 50, 52, 53, 55, 56, 60, 62, 64, 66, 71 & 74.

14. मालिनी is a metre with 15 syllables in each quarter consisting of 2 नगणs, मगण and 2 यगणs. Definition:—ननमयययुतेयं मालिनी भोगिलोकैः. Examples:—

Kiṣkindhā Verses 5, 6, 12, 19, 38, 45 & 47.
Sundara ,, 19, 21, 39 & 69.

15. मन्दाक्रान्ता is a metre with 17 syllables in each quarter consisting of मगण, भगण, नगण, 2 तगणs and 2 गुरुs. Definition:—मन्दाक्रान्ता जलधिषडगैर्म्भौ न तौ ताद्गुरू चेत्. Example:—Kiṣkindhā Kāṇḍa—Verse 4.

16. शिखरिणी is a metre with 17 syllables in each quarter consisting of यगण, मगण, नगण, सगण, भगण, लघु and गुरु. Definition:—रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी.

Example:—Kiṣkiṇḍhā Kāṇḍa Verse 26.
Sundara Kāṇḍa ,, 37.

17. पृथ्वी is a metre with 17 syllables is each quarter consisting of जगण, सगण, जगण, सगण, यगण, लघु & गुरु. Definition :—जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः.

Example :—Kiṣkindhā Kāṇḍa Verse 27.
Sundara Kāṇḍa „ 15.

18. नर्दटक is a metre with 17 syllables in each quarter consisting of the five gaṇas—न, ज, भ, ज, ज, laghu and guru. Definition :—यदि भवतो नजौ भजजला गुरु नर्दटकम् . Example :—

Kiṣkindhā Kāṇḍa Verse 32.
Sundara Kāṇḍa „ 32.

19. शार्दूलविक्रीडित is a metre with 19 syllables in a quarter and has been defined thus. सूर्याश्वैर्मसजस्तताः सगुरवः शार्दूलविक्रीडितम् . It consists of मगण, सगण, जगण, सगण, 2 तगणs and guru. Illustrations.

Kiṣkindhā Kāṇḍa Verses 34, 37, & 48
Sundara „ „ 2, 13, 14, 17, 33, 40, 49, 57, 58, 61, 63 & 70.

20. स्रग्धरा is a metre with 21 syllables in a quarter and has been defined thus.

म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् .

It consists of the following 7 gaṇas :—म, र, भ, न and three यगणs. Illustrations.

Kiṣkindhā Kāṇḍa Verses 24 & 46.
Sundara „ „ 38, 59 & 67.

Metres of ślokas in the Text order.

KIṢKINDHĀ KĀṆḌA.

1. उपजाति
2. अनुष्टुभ्
3. द्रुतविलम्बितं
4. मन्दाक्रान्ता
5. मालिनी
6. ,,
7. अनुष्टुभ्
8. ,,
9. वसन्ततिलका
10. इन्द्रवज्रा।
11. रथोद्धता
12. मालिनी
13. वसन्ततिलका
14. प्रहर्षिणी
15. वसन्ततिलका
16. ,,
17. वसन्ततिलका
18. ,,
19. मालिनी
20. अनुष्टुभ्
21. ,,
22. ,,
23. ,,
24. स्रग्धरा
25. आर्या
26. शिखरिणी
27. पृथ्वी
28. वसन्ततिलका
29. अनुष्टुभ्
30. ,,
31. इन्द्रवज्रा
32. नर्दटक
33. वसन्ततिलका
34. शार्दूलविक्रीडितं
35. वसन्ततिलका
36. ,,
37. शार्दूलविक्रीडितं
38. मालिनी
39. पुष्पिताग्रा
40. वसन्ततिलका
41. उपेन्द्रवज्रा
42. उपजाति
43. प्रहर्षिणी
44. उपजाति
45. मालिनी
46. स्रग्धरा
47. मालिनी
48. शार्दूलविक्रीडितं

SUNDARA KAṆḌA.

1. उपजाति
2. शार्दूलविक्रीडितं
3. वसन्ततिलका
4. अनुष्टुभ्
5. ,,
6. मालभारिणी
7. वसन्ततिलका
8. उपजाति
9. ,,
10. अनुष्टुभ्
11. ,,
12. वसन्ततिलका
13. शार्दूलविक्रीडितं
14. ,,
15. पृथ्वी
16. अनुष्टुभ्
17. शार्दूलविक्रीडितं
18. वसन्ततिलका
19. मालिनी
20. वसन्ततिलका
21. मालिनी
22. अनुष्टुभ्
23. उपेन्द्रवज्रा
24. उपजाति
25. ,,
26. वसन्ततिलका
27. अनुष्टुभ्
28. उपजाति
29. अनुष्टुभ्
30. वसन्ततिलका
31. अनुष्टुभ्
32. नर्दटक
33. शार्दूलविक्रीडितं
34. वसन्ततिलका
35. औपच्छन्दसिकं
36. वसन्ततिलका
37. शिखरिणी
38. स्रग्धरा
39. मालिनी
40. शार्दूलविक्रीडितं
41. अनुष्टुभ्
42. उपजाति
43. वसन्ततिलका
44. ,,
45. ,,
46. ,,
47. ,,
48. ,,
49. शार्दूलविक्रीडितं
50. वसन्ततिलका
51. रथोद्धता
52. वसन्ततिलका
53. वसन्ततिलका
54. रथोद्धता
55. वसन्ततिलका
56. ,,
57. शार्दूलविक्रीडितं
58. ,,
59. स्रग्धरा
60. वसन्ततिलका
61. शार्दूलविक्रीडितं
62. वसन्ततिलका
63. शार्दूलविक्रीडितं
64. वसन्ततिलका
65. उपजाति
66. वसन्ततिलका
67. स्रग्धरा
68. रुचिरा
69. मालिनी
70. शार्दूलविक्रीडितं
71. वसन्ततिलका
72. इन्द्रवज्रा
73. ,,
74. वसन्ततिलका
75. इन्द्रवज्रा
76. उपजाति
77. अनुष्टुभ्

INDEX OF VERSES.